

The INLAND PRINTER

VOLUME 76
NUMBER 6

MARCH
1926



THE LEADING BUSINESS & TECHNICAL
JOURNAL OF THE WORLD IN THE PRINTING
AND ALLIED INDUSTRIES

The Virkotype Process

reproduces the effects of die stamping without the use of dies and of engraving without the use of engraved plates.

The Virkotype Process is simple, inexpensive and exceedingly profitable. It should be used in every job department.

Virkotype machines, costing from \$110 to \$275, and Virkotype compounds, as well as free information concerning the process, may be had of

Wood, Nathan & Virkus Company

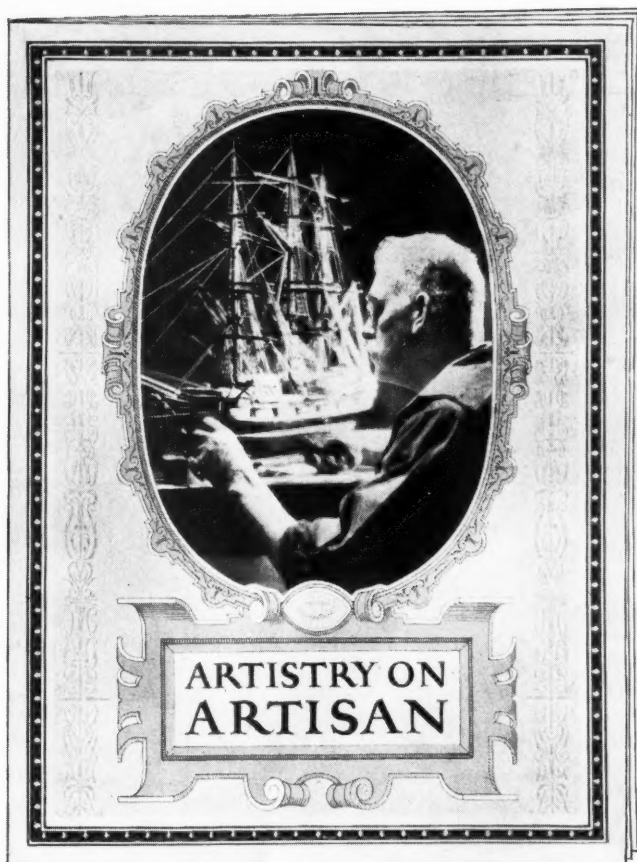
547 West 23rd Street, New York City

BUTLER DIVISIONS

J. W. Butler Paper Company	Chicago
Standard Paper Company	Milwaukee
McClellan Paper Company	Minneapolis
McClellan Paper Company	St. Paul
McClellan Paper Company	Duluth
Butler Paper Company	Detroit
Central Michigan Paper Co.	Grand Rapids
American Mills Corporation	New York
Mississippi Valley Paper Co.	St. Louis
Missouri-Interstate Paper Co.	Kansas City
Southwestern Paper Company	Dallas
Southwestern Paper Company	Fort Worth
Southwestern Paper Company	Houston
Butler Paper Company	Denver
Sierra Paper Company	Los Angeles
Pacific Coast Paper Co.	San Francisco
Pacific Coast Paper Co.	Fresno
Musual Paper Corporation	Seattle
Butler American Paper Co.	New York
Patten Company, Ltd.	Honolulu



*The Symbol of Eighty Years'
Service to Printers*

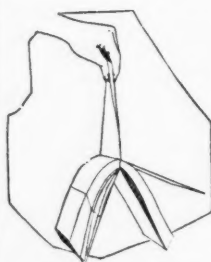


WHEN you hold in your hand this newest presentation of ARTISAN, your fingers as well as your eyes will tell you that this paper is a thing of beauty.

As you turn its pages, you will realize how exquisite paper can make pictures. It is something which printers will want to show their customers, to demonstrate what fine things printing can accomplish.

Copies of "Artistry on Artisan" are being distributed to customers of the Butler Divisions. Watch for yours, it will give you many minutes of pleasure, with a future promise of profit.

Butler Paper



NUREX is strong. It never gets brittle.

Never Becomes Brittle!

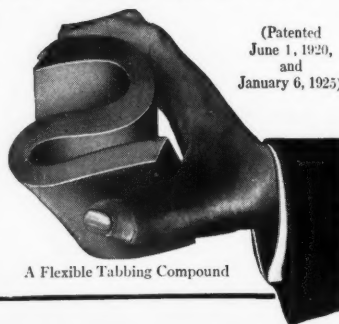
Nurex Tabbing Compound

does Tabbing, Tipping and Mounting, **BETTER, QUICKER AND CHEAPER.** No glue pot to heat. No waiting. No boiling over. No waste. Simply apply cold with a brush, and "It's Good to the Last Drop."

COLORS: Red or Natural
Government Measure Put up in Gallons or Quarts

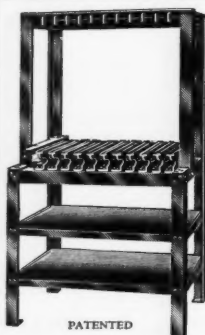
NUREX supplied through all Printers' Supply Houses

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.



(Patented June 1, 1920, and January 6, 1925)

A Flexible Tabbing Compound



PATENTED

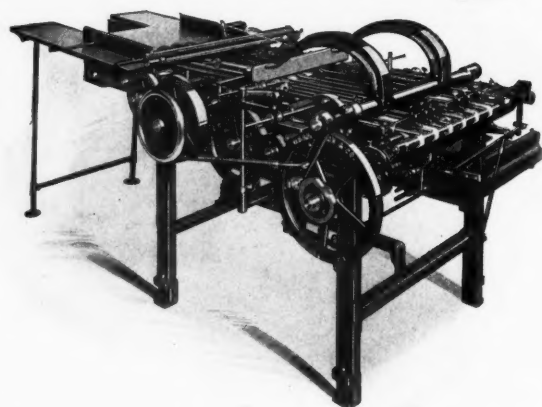
Reid Linotype Magazine Storage Rack

7 reasons why you should buy them

- 1—Holds more magazines in a given space than any other rack.
- 2—Valuable storage space above and below the magazines.
- 3—Size of rack to hold 11 magazines, width 34 1/2 inches, depth 26 1/2 inches, height 60 inches.
- 4—No moving parts, all iron and steel, will last indefinitely.
- 5—Magazines will not fall on floor.
- 6—No wear on mouth of magazine.
- 7—Price of 11 magazine rack, \$105.

Write for full descriptive booklet

WILLIAM REID & CO., 537 S. La Salle St., Chicago, Ill.



When You're Thinking of Folding Machine Quality the Name That Naturally Comes to Mind Is

The Anderson

Because It's Exceptionally Well Built

It can be changed in a few minutes from folding covers to catalog sections—then from a letter-fold to a 24 or 32pp booklet, etc., or to any of a great variety of folds used in the average job plant. Setting is a very simple matter with the Anderson. Speed 5,000 to 20,000 folds per hour maximum, depending upon the job but including all sheet sizes. There is no thought of inaccuracy, spoilage or replacement parts with a machine of this new design.

C. F. ANDERSON & COMPANY

Originators of the 6,000 Per Hour Folding Machines
3225-31 Calumet Avenue, Chicago

The INLAND PRINTER

Vol. 76, No. 6 HARRY HILLMAN, *Editor-in-Chief* March, 1926
MARTIN HEIR, *Associate Editor*

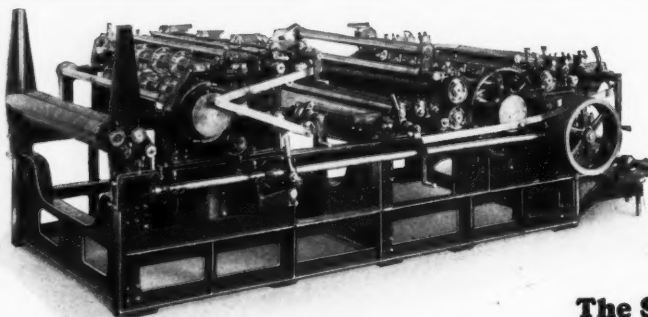
Published Monthly by

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copies, 40c. Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879.



High Speed Rotary Press

with Perforating, Numbering and Rewind Units

Reliable and Simple to Operate

Rotary Presses for single and Fanfold continuous forms. Fifteen years has proved these to be the best paying rotary presses on the market.

The Steel Products Engineering Co.

SPRINGFIELD, OHIO

Designers and Builders of Special Printing Machinery

The men who know say



I cannot recommend the Dexter pile feeder too highly as a time and labor saver.
EDWARD S. DODSON.



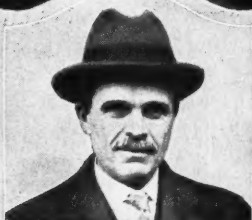
The Dexter Suction pile feeders are simple to operate, and feed in a very accurate register.
G. PERRY KING, Foreman Pr.



My experience on Automatic Dexter and Cross feeders shows accurate register, a time and labor saver.
JESSE M. DONN, JR.



We have six Cross feeders attached to our Dexter folders and find them to be very practical.
JOHN A. EPPLEY, Bindery Foreman.



Cross feeders are like other Dexter machinery, the best to be had.
J. C. LESHER, Supt.



I prefer Cross feeders on folders. They function very good. No plant is complete without them.
WALTER M. LEIS.



I find that Dexter and Cross feeders are easy to operate.
M. E. WOODYARD.



Cross feeders are fine, meet every requirement. They are unbeatable.
J. R. CARROLL.



For production the Cross and Dexter feeders are great.
EDWIN A. ECKELS.

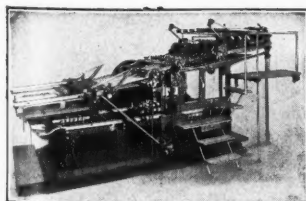
The Unanimous Approval of Cross and Dexter Automatic Feeders

by the Pressroom and Management of the National Capital Press of Washington, D. C.

DEXTER FOLDER COMPANY

28 WEST 23RD STREET

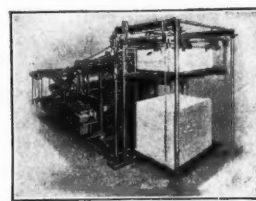
NEW YORK CITY



77 Summer St. Boston, Mass. 528 S. Clark St. Chicago, Illinois 811 Prospect Ave. Cleveland, Ohio
Lafayette Bldg., 5th and Chestnut Streets, Philadelphia, Pa.
2017 Railway Express Bldg., St. Louis, Mo.

Agents

H. W. Brintnall, San Francisco and Los Angeles
E. G. Myers, Dallas, Texas
Dodson Printers' Supply Co., Atlanta, Ga.
T. W. & C. B. Sheridan Ltd., London, England, E. C. 1
(Distributors of Dexter Folders and Pile Feeders in Great Britain)
Toronto Type Foundry Co., York & Wellington Sts., Toronto, Canada



FOLDERS

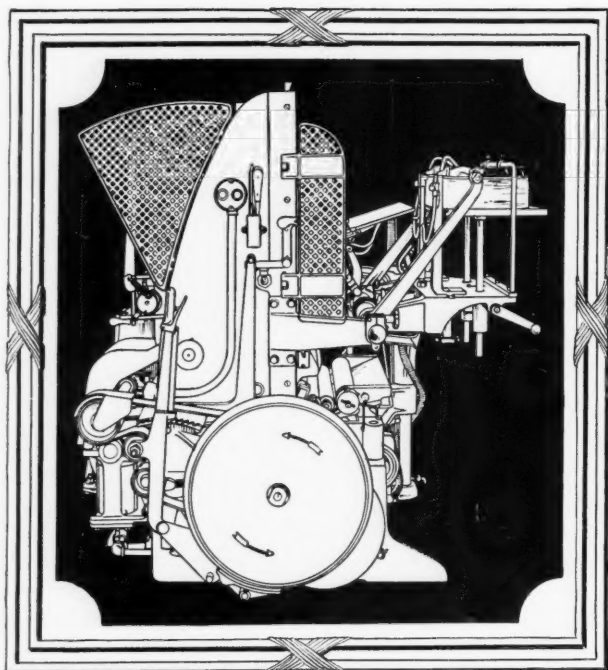
FEEDERS

CUTTERS

STITCHERS

BUNDLING PRESSES

Please Mention THE INLAND PRINTER When Writing to Advertisers.



The Miehle Vertical

NO CONGESTION

THE job press room equipped with Miehle Verticals need never know congestion of work based upon waiting for a suitable press.

All kinds of work look alike to the Vertical. You may run the cheapest dodger to the very best advantage and follow it with high-grade work of any description. In both cases, the performance will be better and less expensive than on any other machine.

All printers, big or little, need the Vertical. Without it, they are at a great disadvantage; they are behind the times.

MIEHLE PRINTING PRESS & MFG. CO.

Main Office and Factory

Fourteenth and Robey Sts.
CHICAGO

PHILADELPHIA
BOSTON
DALLAS

SAN FRANCISCO
LOS ANGELES

Sales Offices:

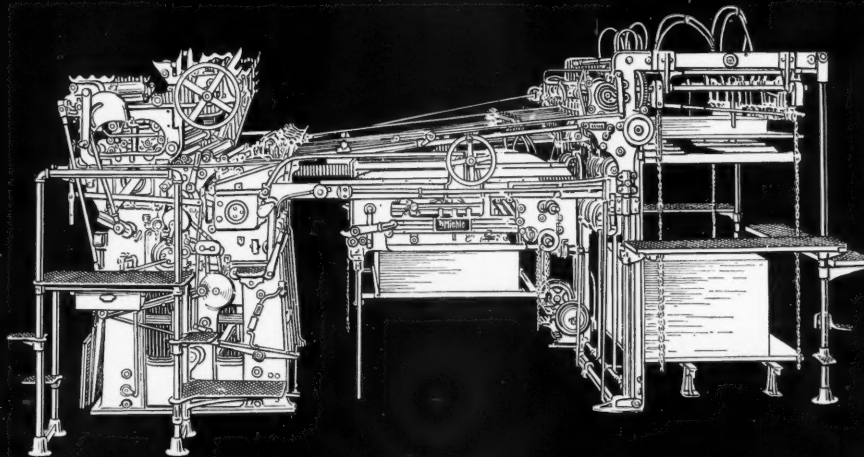
ATLANTA, Dodson Printers' Supply Company
OKLAHOMA CITY, Western Newspaper Union
SALT LAKE CITY, Western Newspaper Union

Operating Exhibits:

Transportation Building, Chicago

Printing Crafts Building, New York

The Miehle Offset



Three Basic Advantages

THE MIEHLE OFFSET PRESS offers the Lithographer his greatest opportunity.

Unsurpassed quality.

Quickest getaway.

The maximum practical running speed.

We welcome the fullest investigation of these claims.

MIEHLE PRINTING PRESS & MFG. CO.

Main Office and Factory Fourteenth and Robey Streets, Chicago

Operating Exhibits: Transportation Building, Chicago Printing Crafts Building, New York

Sales Offices:

PHILADELPHIA BOSTON DALLAS SAN FRANCISCO LOS ANGELES ATLANTA, Dodson Printers' Supply Co.
OKLAHOMA CITY, Western Newspaper Union SALT LAKE CITY, Western Newspaper Union

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED



Gandy and Galvin



Here and there with Royal Salesmen

In the home of the Bean and the Cod

*"Here's to the city of Boston,
The home of the bean and the cod,
Where the Cabots speak only to Lowells
And the Lowells—only to God."*

JUST to prove that Frank Galvin, manager of our Boston Office, not only speaks to the Cabots and the Lowells of the printing industry in Boston, but hobnobs with them on Beacon Hill itself—observe, if you will, the snapshot.

There stands Frank—on the right—with the State House in the background, laughing in common, everyday consort with none other than Lewis C. Gandy of The Atlantic Printing Company—distinguished typographer and *customer* of ROYAL.

Just before Gandy stepped into the taxi bound for the big plant of which he is an integral typographic part, Frank asked him to tell the world why he specifies ROYAL Electrotypes so regularly and insistently.

"It's because they cost no more than ordinary electrotypes and because I am assured you will preserve all those little niceties which go with good typographic work. The corners of rules will be closed up—the rules themselves will be straight and of even thicknesses—while the type faces—especially in the very small sizes—will not be battered and distorted."

Now—what's good for Gandy should be good for *any* printer who appreciates his dependence upon good plate-making. We seldom fail to sell the men who are back of the *major* printing establishments. It's the *little* fellow, usually, who feels no need of our assistance. So, if you are located anywhere in New England, or in upper New York State, and receive a call from our Frank Galvin—remember, he does not come *to take something from you*—but to talk *with* you about your electrotyping problems and to offer you *our* help, which *is* a help most gratefully recognized by the leading printers throughout the United States.

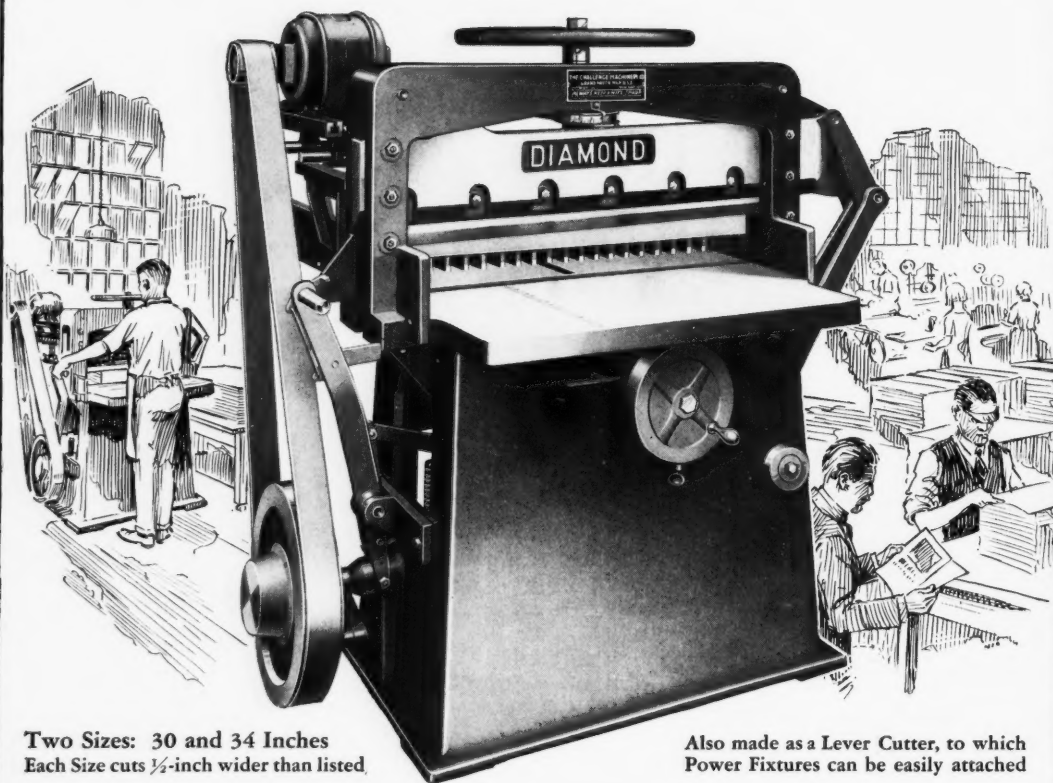
Send for a STANDARD ROYAL ELECTROTYPE PRICE-SCALE

Royal Electrotypes Company

BOSTON OFFICE
516 Atlantic Ave.

Philadelphia

NEW YORK OFFICE
1270 Broadway



Two Sizes: 30 and 34 Inches
Each Size cuts $\frac{1}{2}$ -inch wider than listed

Also made as a Lever Cutter, to which
Power Fixtures can be easily attached

Diamond Power Paper Cutters

have given satisfaction for more than fifteen years
because they have the following leading features:

Massive One-Piece Base and Extra Heavy One-Piece Arch.

Knife-Bar Gibs built into the Arch, with three adjusting screws for each Gib.

Rigid Table, with heavy center supports and contacts—Table cannot spring.

Extra long Table in front for handling stock.

Graduated Scale in Table in front of Knife.

Endless Steel Tape Scale showing position of the Back-Gauge—adjustment provided.

Three-Part (split) Back-Gauge, for trimming books on three sides.

Back-Gauge extra long, with quick adjustment for squaring.

Knife-Bar extra heavy and rigid, and counter-balanced for easy movement.

Three Adjusting-Screws in top of Knife-Bar for setting knife accurately.

Rapid and Powerful Clamp.

Long Side-Gauges on both sides, in back and front of the knife.

Hyatt Roller Bearing in Heavy Fly-Wheel.

Powerful Worm Drive, running in oil.

Housed Friction Clutch, adjustable.

Knife can be stopped instantly at any part of the cutting stroke—a safety feature.

Automatic Throw-off Brake, adjustable.

Constantly Improved. No Diamond Cutter has ever worn out

Ask Your Dealer to Show You a Diamond—Ask for Literature

Mfd. and Fully
Guaranteed by

The Challenge Machinery Co.

Grand Haven, Mich.
Chicago New York

WESTVACO
QUALITY

A message regarding
WESTVACO M.F.

THE style of the finished work identifies the artist. Likewise, the appearance of a finished job on WESTVACO M. F. identifies it as a well-sized, high grade paper adaptable for lithography or medium-screened halftone printing.

Design by ROSA BROTHERS

See reverse side for list of WESTVACO DISTRIBUTORS

The Mill Price List

Distributors of

Westvaco Mill Brand Papers

THE CHATFIELD & WOODS CO.	20 W. Glenn Street, <i>Atlanta, Ga.</i>
THE ARNOLD-ROBERTS CO.	<i>Augusta, Me.</i>
BRADLEY-REESE CO.	308 W. Pratt Street, <i>Baltimore, Md.</i>
GRAHAM PAPER CO.	1726 Avenue B, <i>Birmingham, Ala.</i>
THE ARNOLD-ROBERTS CO.	180 Congress Street, <i>Boston, Mass.</i>
THE UNION PAPER & TWINE CO.	Larkin Terminal Building, <i>Buffalo, N.Y.</i>
BRADNER SMITH & CO.	333 S. Desplaines Street, <i>Chicago, Ill.</i>
WEST VIRGINIA PULP & PAPER CO.	732 Sherman Street, <i>Chicago, Ill.</i>
THE CHATFIELD & WOODS CO.	3rd, Plum & Pearl Sts., <i>Cincinnati, O.</i>
THE UNION PAPER & TWINE CO.,	116-128 St. Clair Ave., N.W., <i>Cleveland, O.</i>
GRAHAM PAPER CO.	421 Lacy Street, <i>Dallas, Texas</i>
CARPENTER PAPER CO. OF IOWA,	106-112 Seventh St. Viaduct, <i>Des Moines, Ia.</i>
THE UNION PAPER & TWINE CO.	551 E. Fort Street, <i>Detroit, Mich.</i>
GRAHAM PAPER CO.	201 Anthony Street, <i>El Paso, Texas</i>
GRAHAM PAPER CO.	<i>Houston, Texas</i>
GRAHAM PAPER CO.	6th & Broadway, <i>Kansas City, Mo.</i>
THE E. A. BOUER CO.	175-185 Hanover Street, <i>Milwaukee, Wis.</i>
GRAHAM PAPER CO.,	607 Washington Avenue, South, <i>Minneapolis, Minn.</i>
GRAHAM PAPER CO.	222 Second Avenue, N., <i>Nashville, Tenn.</i>
THE ARNOLD-ROBERTS CO.	511 Chapel Street, <i>New Haven, Conn.</i>
GRAHAM PAPER CO., S. Peters,	Gravier & Fulton Streets, <i>New Orleans, La.</i>
BEEKMAN PAPER AND CARD CO., INC.,	137-141 Varick Street, <i>New York, N.Y.</i>
WEST VIRGINIA PULP & PAPER CO.	200 Fifth Avenue, <i>New York, N. Y.</i>
CARPENTER PAPER CO.	9th & Harney Streets, <i>Omaha, Neb.</i>
LINDSAY BROS., INC.	419 S. Front Street, <i>Philadelphia, Pa.</i>
THE CHATFIELD & WOODS CO.	2nd & Liberty Avenues, <i>Pittsburgh, Pa.</i>
THE ARNOLD-ROBERTS CO.	86 Weybosset Street, <i>Providence, R. I.</i>
RICHMOND PAPER CO., INC.	201 Governor Street, <i>Richmond, Va.</i>
THE UNION PAPER & TWINE CO.	<i>Rochester, N. Y.</i>
GRAHAM PAPER CO.	1014 Spruce Street, <i>St. Louis, Mo.</i>
GRAHAM PAPER CO.	16 East 4th Street, <i>St. Paul, Minn.</i>
WEST VIRGINIA PULP & PAPER CO.	503 Market St., <i>San Francisco, Cal.</i>
R. P. ANDREWS PAPER CO.	704 1st Street, S. E., <i>Washington, D. C.</i>
R. P. ANDREWS PAPER CO.	<i>York, Pa.</i>

Manufactured by

West Virginia Pulp & Paper Company

"I believe Mr. Bates has an unmatched service for printers. I do not know of anything that will approach it."

2 "He laid out an exceptionally well balanced and executed campaign for our college annual department, and one from which we have had very productive results. We have closed one contract for the same kind of campaign, and we are hopeful that the service will eventually increase to where it will prove highly profitable."

3 "We unhesitatingly recommend the service of Charles Austin Bates. His reasoning logical, his copy excellent, his co-operation everything desired, and his charges reasonable, exactly covers it.

"We were lukewarm at the start; now that everybody believes in Bates, we are enthusiastic and confident, and, we are getting the business. Our clients are also getting their business — which, in the last analysis, is what counts."

4 "We can recommend Mr. Bates' service for printers. We are a general job, book, and catalogue shop with an advertising service. We secure inquiries for advertising material, complete campaign, or individual pieces, and in a great many instances we refer the matter to Mr. Bates, who makes a careful analysis of the problem in hand and submits a tentative plan. We then present this plan to the prospective customer for consideration. We have found that his analyses are sound, logical, and business-like. We have used his copy in several instances and find that it brings our customers results."

5 "We have been using Mr. Bates' service since early spring and must say that we are entirely satisfied with not only the copy that he writes for our own literature, but with the assistance that he gives us in the construction of campaigns for our clients. In regard to expense — we believe that it is a worthwhile proposition in every way. We have a great confidence in Mr. Bates' judgment and consult him in most of our direct-mail campaigns."



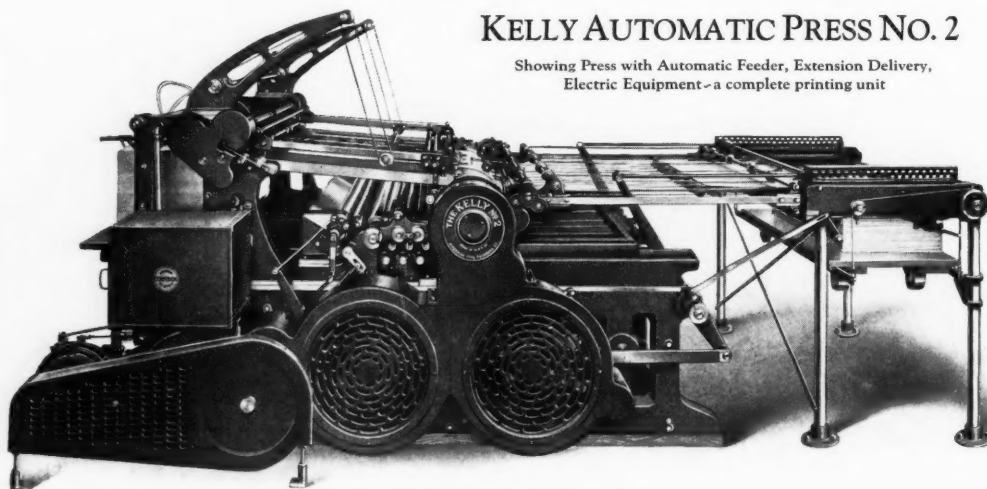
The above are quotations from letters written by five printer-clients in response to inquiry about my service. Their names and full particulars will be sent on request.

Please state press equipment and approximate volume of sales.

Charles Austin Bates, AEOLIAN BUILDING, NEW YORK

KELLY AUTOMATIC PRESS NO. 2

Showing Press with Automatic Feeder, Extension Delivery,
Electric Equipment—a complete printing unit



An Automatic Printing Press operating at a maximum speed of 3000 impressions per hour

IN designing the KELLY AUTOMATIC PRESS No. 2 special consideration was given to speed, durability, conveniences, register, rigidity of impression, distribution and easy running qualities. The object was to produce a press capable of handling a wide range of printing rapidly and of the highest quality. Several years operating experience with the No. 2 Kelly has demonstrated the soundness of the design. Users endorse it as an unusual printing unit and many have placed repeat orders evidencing their complete satisfaction.

The Kelly Automatic No. 2 takes a standard sheet 22x34 inches, two rollers covering a form 21x34 inches. The bed measurement is 28½x35½ inches. Oversize sheets up to a maximum of 24x35 inches may be handled. The minimum size sheet is 8x12 inches.

The Kelly Automatic Double-Rolling Device is part of the regular equipment, and when required, is valuable on oversize work and for exceptionally heavy solid plate forms that are ordinarily placed on larger cylinders.

Paper and card stocks, hand red because of peculiar characteristics, are easily run automatically fed on the Kelly. The double pyramid distributing system of five rollers with three form rollers and ink plate constitute a very effective inking system. The Kelly Extension Delivery holds 27 inches of paper delivered on truck for easy handling.

Printers seeking extraordinary printing qualities should investigate this very efficient cost reducing unit.

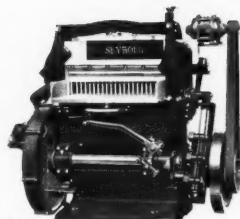
FOR SALE AT ALL SELLING HOUSES OF THE

American Type Founders Company

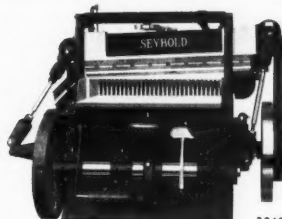
Also by BARNHART BROTHERS & SPINDLER at Washington (D. C.), Omaha, Dallas, Seattle;
SEARS COMPANY CANADA LIMITED, Toronto-Montreal; ALEX. COWAN & SONS, LTD., all houses in Australia and New Zealand;
CANADIAN-AMERICAN MACHINERY COMPANY, London, England

SEYBOLD

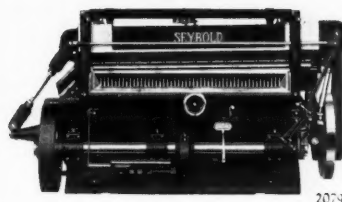
CUTTERS, TRIMMERS AND DIE PRESSES



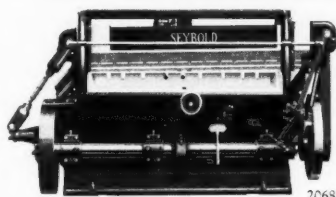
2020
AUTOMATIC CUTTER—32 and 38-inch Sizes



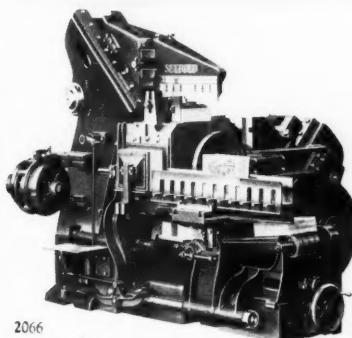
2040
AUTOMATIC CUTTER
40, 44 and 50-inch Sizes



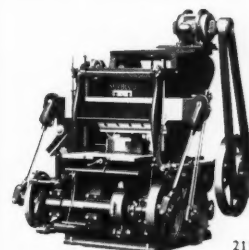
2079
AUTOMATIC CUTTER
56, 64, 74, 84-inch Sizes



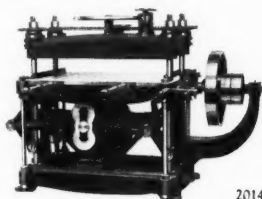
2068
MILL AUTOMATIC CUTTER
56, 64, 74, 84, 94-inch Sizes



2066
CONTINUOUS AUTOMATIC BOOK TRIMMER
Trough Feed; Belt Conveyor Delivery; Air Suction Chip Remover



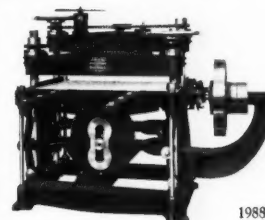
2116
THREE-KNIFE BOOK TRIMMER



2014
SINGLE HEAD DIE PRESS



2055
ROUND-CORNER CUTTER



1988
DOUBLE HEAD DIE PRESS

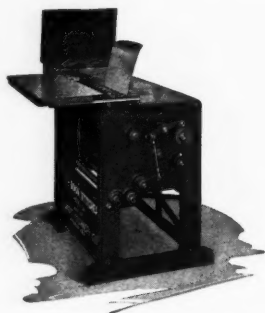


2016
AUTOMATIC KNIFE GRINDER
72, 82, 92, 102 and 112-inch Sizes

THE SEYBOLD MACHINE COMPANY
MAIN OFFICE AND FACTORY
DAYTON, OHIO, U. S. A.

Av. 88

*When you buy a Seybold Machine you acquire 45 years
experience without cost to you*



The F & G Book Stitcher EXPERIENCED?

PHILLIPS

F 4382
MAIN 4430

PRINTING COMPANY

ENGRAVERS &
PRINTERS IN
ONE OR MORE
COLORS FOR
PARTICULAR
PEOPLE...

CATALOGUES, BOOKLETS,
CALENDARS, POST CARDS
AND NOVELTIES

240 to 250 EAST FOURTH ST.

LOS ANGELES

December 15th., 1924.

Leonard Machinery Company,
1355 West Ocean Ave.,
Long Beach, Calif.

Dear Sirs:-

We are pleased to say for upwards of three years now we have successfully applied the principle of wire stitching in our bindery to the entire satisfaction of our clients and ourselves.

Wire stitching in bookbinding, as possible on your F & G STITCHER, is speedier, more economical and more durable than thread sewing and in our opinion it offers, as it were, a panacea, to the makers of Commercial Books.

We know whereof we speak as we have examined our own work after it has been subject to twelve and eighteen months hard usage finding the forms in place and the binding intact.

For general book work and particularly on catalogues and directories we are convinced your proposition is ideal.

Yours very truly,

PHILLIPS PRINTING COMPANY

L. D. Draney
Secretary.

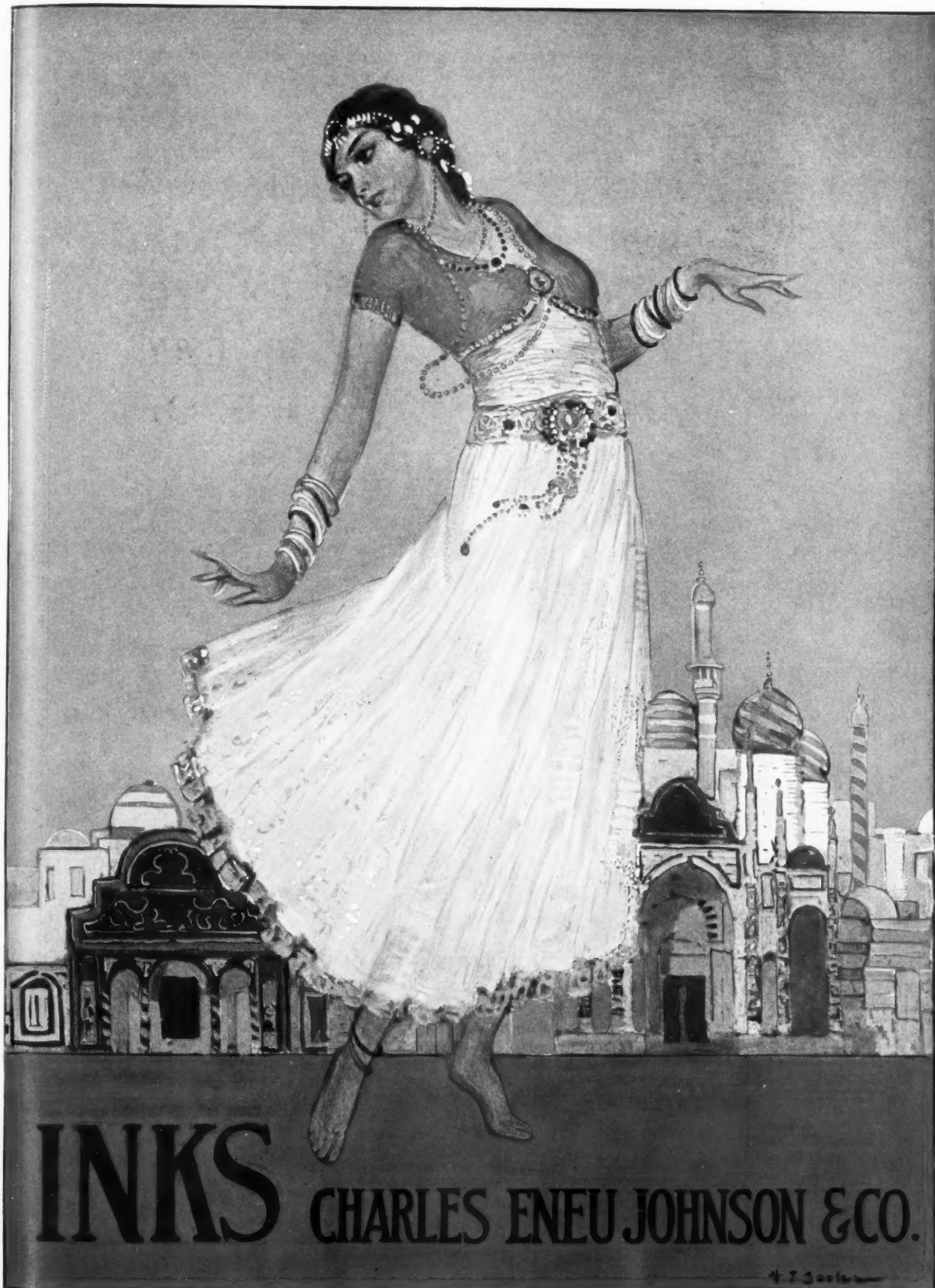
Write for descriptive circular which gives a clear outline of the machine and its functions.

BUILT BY

LEONARD MACHINERY COMPANY

Designers and Builders of High Grade Machinery

648 SANTA FE AVENUE
LOS ANGELES, CALIFORNIA



INKS CHARLES ENEU JOHNSON & CO.

THE UNIFORM QUALITY OF
JOHNSON'S INKS IS THE
RESULT OF THE MOST EXACT-
ING CONTROL OF EVERY
PROCESS IN THE COURSE OF
THEIR MANUFACTURE.



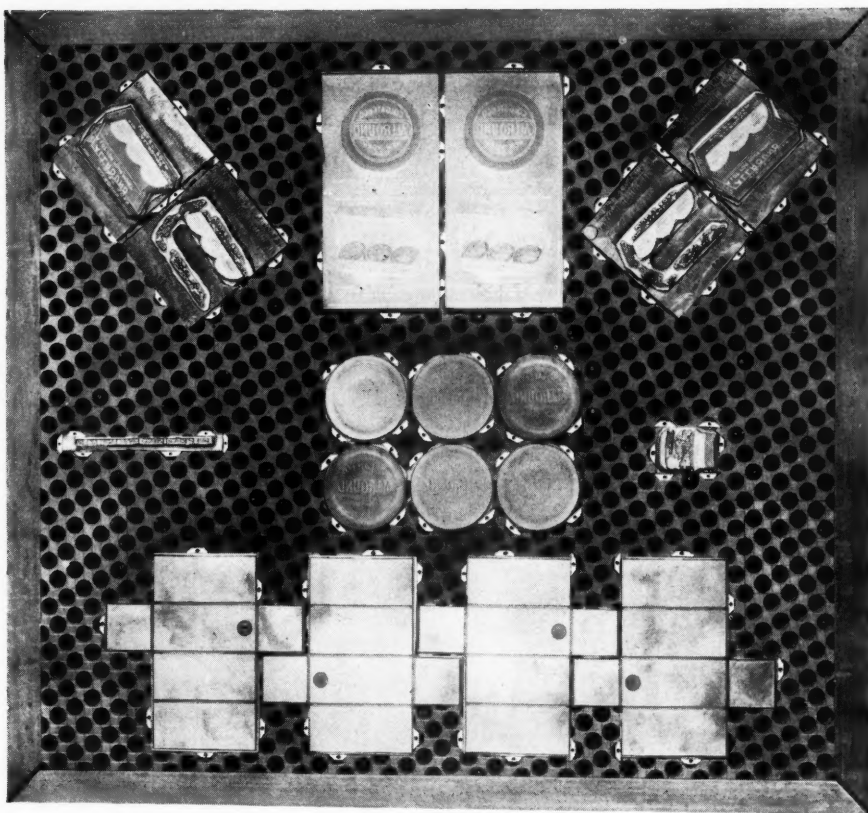
SIGNO MAGNI NOMINIS

CHARLES F. NEUF Johnson
AND COMPANY
PHILADELPHIA

Branches

NEW YORK CHICAGO BOSTON ST. LOUIS CLEVELAND DETROIT BALTIMORE
KANSAS CITY PITTSBURGH ATLANTA RICHMOND DALLAS NEW ORLEANS

STANDARD FOR OVER A CENTURY



TEN SPECIAL FEATURES PROVE THIS NEW SYSTEM SUPERIOR

In the Sterling Toggle Hook are embodied features which represent opportunities for real economies in printing practice that should not be overlooked. The Sterling Toggle Hook can be inserted or withdrawn if only one-half of the hole in the base is open. This feature is unique in hooks of this type. One Sterling Toggle Hook may be spaced $1\frac{1}{8}$ inches from another one on any straight line. It has a longer travel than any other hook in its own

class. It does not catch in the hole when it is withdrawn. It can be lifted from the hole without using tweezers or a similar device. It can not accidentally come apart—annoyances resulting from this are eliminated. It can be lifted as soon as it is released—no further effort is required. It has been proved by tests to be stronger than any other hook of its type. Then, too, there are no jagged edges on base sections if you use the Sterling Toggle Base and Hook System.

THE PRINTING MACHINERY COMPANY
NEW YORK 438 Commercial St., Cincinnati, Ohio CHICAGO

*Manufacturers and distributors of Sterling Small Sectional Base,
Aluminum Expansionable Book Block Base, Aluminum Alloy
Metal Furniture and Sterling Toggle Base and Hook System*

Sterling Toggle Base and Hook System

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Chapman Electric Neutralizer

makes presses deliver light paper
LIKE THIS ↓ instead of like this ↓



This graphic message tells its own story. Heavy paper may not deliver as badly as the uncontrolled pile here pictured, but the risk of costly offset is even greater—Over 8000 Presses Equipped.

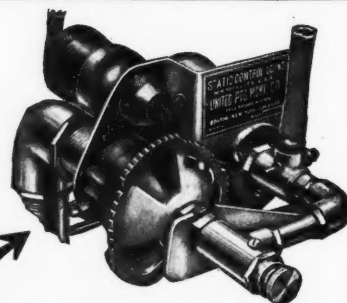
**UNITED PRINTING
MACHINERY CO.**

38 Park Row - - New York
83 Broad Street - - Boston
604 Fisher Building - Chicago

AUTOMATIC INK DRYER

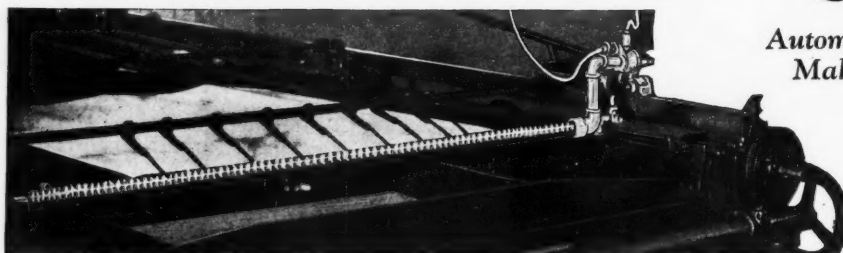
*Enables Users to Send Sheets to Bindery
Hours Earlier Than Ever Before*

The Safe Gas Attachment. Makes full color possible on heavy cut forms without cost of slip-sheeting or danger of offset. Causes ink to begin setting before delivery—sheets retain heat after they are dry. For cylinder or rotary presses—simple in construction and always in commission. An inexpensive attachment that pays for itself in a few months.



**Automatic Control
Makes It Safe**

Patented magnetic control ignites the gas when press starts—cuts off gas the instant press stops



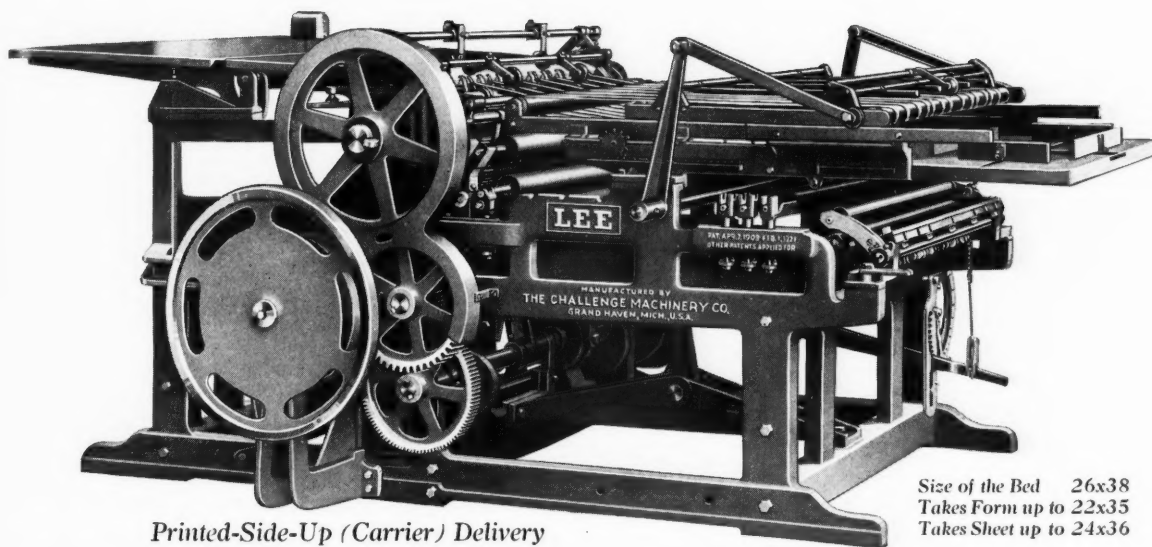
UNITED PRINTING MACHINERY COMPANY

38 Park Row, New York

83 Broad Street, Boston

604 Fisher Building, Chicago

AGENTS FOR STATIC CONTROL COMPANY, INCORPORATED, NEW YORK



Printed-Side-Up (Carrier) Delivery

Size of the Bed 26x38
Takes Form up to 22x35
Takes Sheet up to 24x36

The Lee Two-Revolution Press

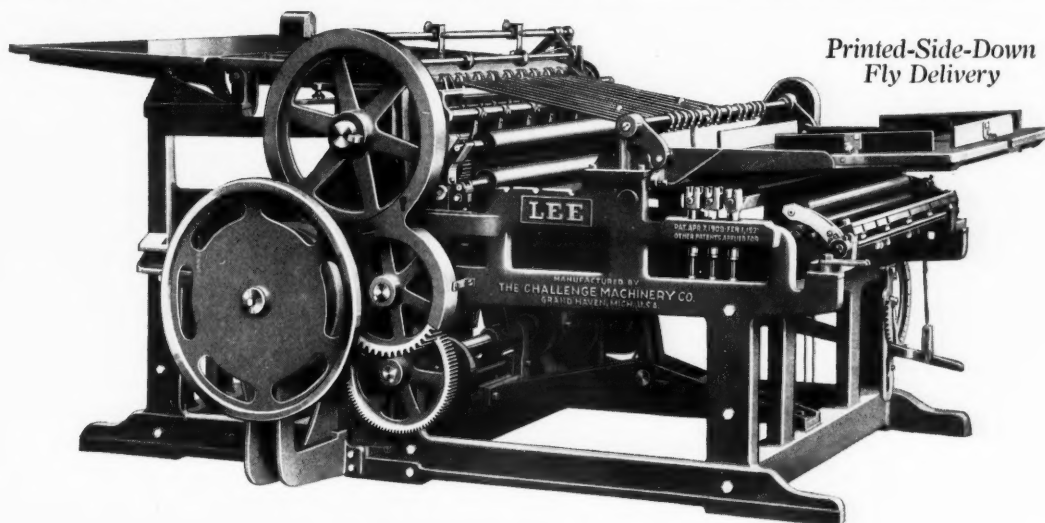
is now made in two styles of sheet delivery, viz:

Printed-Side-Up, or Carrier Delivery
Printed-Side-Down, or Fly Delivery

Both presses are of the same size, the only difference in their construction being in the method of delivering the sheet after printing

WRITE US OR ANY LIVE SUPPLY DEALER TODAY FOR COMPLETE SPECIFICATIONS AND PRICES

The Challenge Machinery Co. Grand Haven, Michigan
Chicago New York



*Printed-Side-Down
Fly Delivery*

Please Mention THE INLAND PRINTER When Writing to Advertisers.

THE CRAFTSMAN Line-up and Register Table

Designed to Meet the Exacting Requirements
of Good Printing

EMBODYING new and more practical improvements to simplify and facilitate every operation in lining up and registering forms, and which are contained in no other Line-up and Register Table.

Why the Craftsman Line-up and Register Table Stands Preeminent

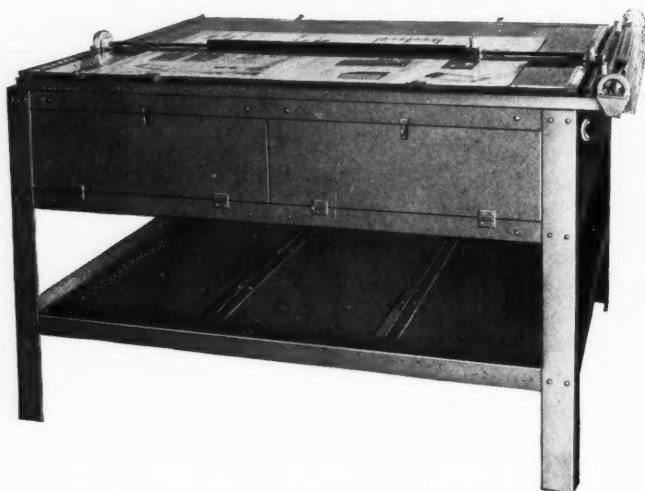
The horizontal and vertical straight-edges on the Table are attached by gears meshed to slotted tracks. Impossible to get out of adjustment.

An adjustable self-inking marking wheel attached to each straight-edge, eliminating hand-drawn lines and assuring perfect parallelism of lines.

A simple raising device lifts straight-edges off paper when moving them to another position.

An adjustable side guide for quick, accurate positioning of sheet and subsequent sheets of the same job.

**INVALUABLE TO LITHOGRAPHERS
IN PREPARING STICK-UP SHEETS, Etc.**



The Craftsman Line-up and Register Table

Patent applied for

Standard Sizes:

38 x 50 inches

45 x 65 inches

50 x 75 inches

THE CRAFTSMAN LINE-UP AND REGISTER TABLE is all-metal steel construction. Surface is heavy plate glass with illuminating compartment beneath. By pressing a button a flood of light is thrown upward sufficient for the closest registering. Two spring-steel straight-edges, vertically and horizontally to each other, are attached to Table by the rack and gear method. This method insures perfect line-up at all times. No wires to stretch, break or become loose.

The self-inking wheels on straight-edges insure perfect parallelism of lines, eliminating hand-drawn lines and possible inaccuracies by holding pencil at varying angles along the straight-edges. An adjustable side guide, together with combination sheet stops and clamps, secures the sheet at same points of contact as on the press. The absolute accuracy and trouble-proof method of operating straight-edges places the Craftsman Table far ahead of any other line-up and register table on the market. The Table is handsomely finished in olive green.

Price and terms on application. Send for literature

National Printer's Supply Company

Makers of Printer's Registering Devices

49-59 RIVER STREET, WALTHAM, MASS., U. S. A.

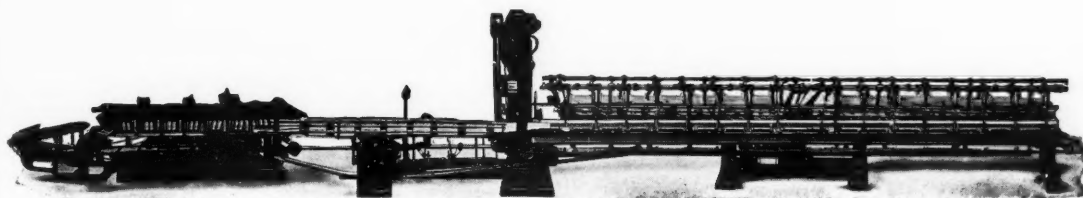
Speed!

BOOKS—At Speed of

120 per Minute on 9 by 12 machines

110 per Minute on 12 by 16 machines

Gathered, Stitched and Covered



Patented
Other Patents Pending

The New Juengst Gatherer, Stitcher and Coverer

THE ONLY MACHINE

that will gather and jog two of the same books at the same time at a speed of 60 or 55 per minute and stitch and cover them at a speed of 120 or 110 PER MINUTE.

This machine will detect missing inserts or doublets.

Will gather any signatures from singles up, on any kind of stock. Built in combination or single units.

**Let us Solve your Bindery Troubles and give you accurate books—
more books and better books at less cost**

We Also Manufacture: Juengst Wireless Binders—Juengst Automatic Side Stitchers
Rowe Straight Line Automatic Trimmers—Cahen Forwarding and Casing-In Machines

American Assembling Machine Company

INCORPORATED

415 N.Y. World Building, New York City

608 S. Dearborn St., Chicago

*The True Worth
in a Paper Knife
is Hidden
to the Eye—*

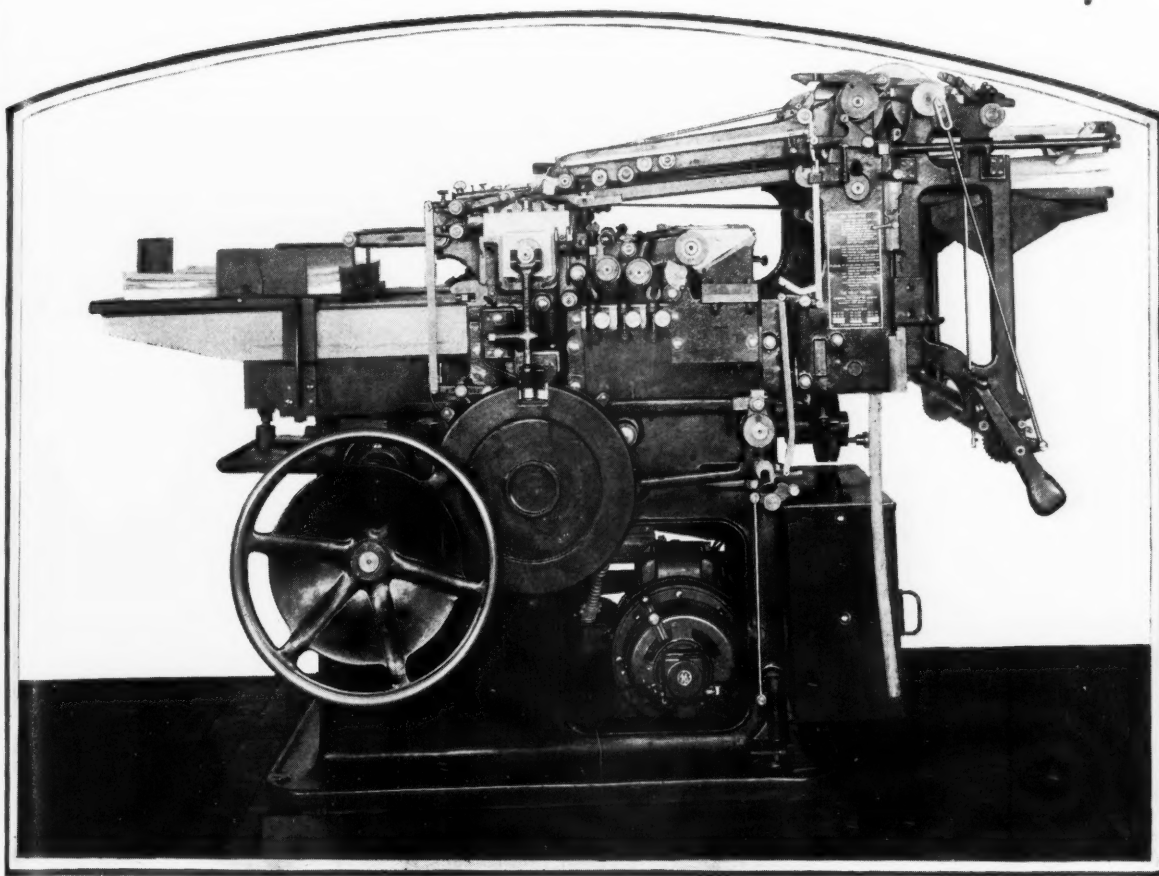
*~the Only
Test is
Performance*

THE steel used in Dowd knives gives them an edge which does not require frequent grinding. The Dowd process of heat treating assures even temper the full length of the knife—no soft spots. Knives stay sharp even when in operation for long periods cutting different weights of stock. The

precision and ease with which Dowd knives sever a lift of stock, without squeezing or causing the sheets to differ in straight edge or size is remarkable. Satisfactory performance is guaranteed under all cutting conditions as long as the knife is in use in your shop.

R. J. Dowd Knife Works
Beloit, Wisconsin

DOWD
Paper Knives of Everlasting SATISFACTION



—and a G-E Motor is Standard Equipment

Press manufacturers have brought modern printing presses to a high state of development, but a printing press is dependent for much of its success upon the motor that drives it. Accordingly, many press manufacturers are adopting G-E Motor Drive as standard equipment, that their presses may give the service for which they were designed.



A quarter of a century of experience in applying electrical drive to printing presses has brought General Electric the world-wide reputation of being exceptionally fitted to meet the needs of the entire publishing field.

The American Type Founders Company in developing the Kelly press, made G-E Motors standard equipment. The Kelly press pictured herewith is equipped with a G-E Motor and is typical of hundreds which have gone into service all over the world.

Make it a point to specify G-E Motors and Control for any printing presses or other machines you are going to buy. This provides lasting assurance that you have purchased the best.

GENERAL ELECTRIC

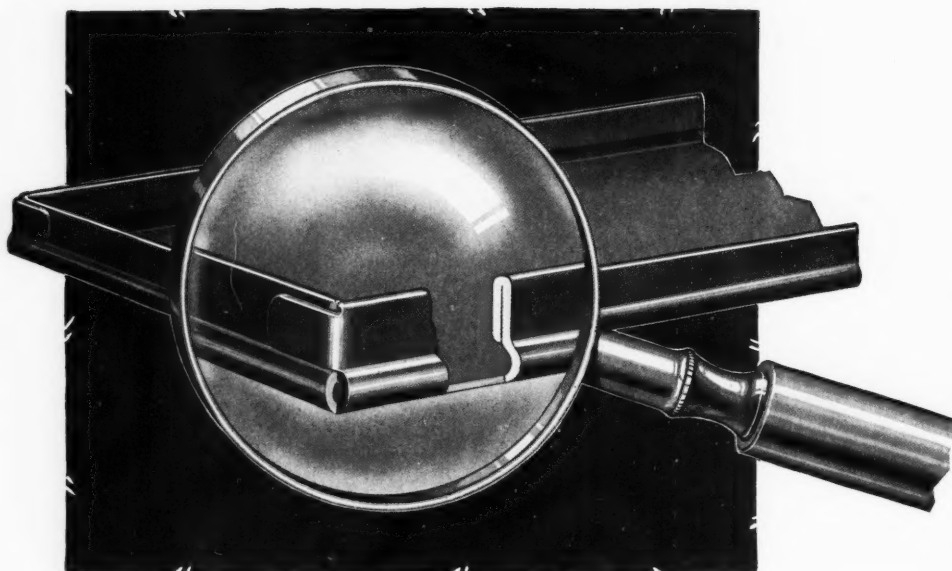
GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN ALL PRINCIPAL CITIES

Please Mention THE INLAND PRINTER When Writing to Advertisers.

859

The HAMILTON Galley

*Double Side Walls with Smooth
Rounded Edges*



(Pat. Nov. 28, 1922)

The Maximum in Accuracy, Strength and Rigidity

Illustration shows full-size corner detail. Made in one piece; electric welded corners; material specially prepared, perfectly smooth, of uniform quality and the best obtainable for the purpose. Elaborate dies in mammoth presses form the head and sides in double walls that provide practically double the strength of any other galley design, with top edges always round and smooth and galleys uniformly square, thereby insuring a finished product which may be used equally satisfactorily for storage or make-up — a real *all-purpose galley*.

The old saying that there is "nothing new under the sun" does not apply to this galley design which is entirely new and one of the most notable contributions to the printing industry in recent years. Think it over! If you want the best, specify "HAMILTON" on your next order.

SMALL SAMPLE FREE ON REQUEST

Manufactured by

The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN
Eastern House, RAHWAY, N. J.

Hamilton Goods Are for Sale by All Prominent Type Founders and Dealers Everywhere



New Opportunities Available For Your Shop!

TO the job printer, Ludlow-equipped, comes a new opportunity—the ability to produce those jobs that are impossible by the one-type-at-a-time method. Intricate ruleforms, broadsides full of display faces, page after page of eighteen point or twenty-four point or larger—jobs that have been impossible for the average job shop to produce are simplicity itself to the Ludlow.

This simplicity lies in the system. With new faces cast from matrices for every job, it's impossible to run short of sorts no matter how much copy is set—no matter what face it's set in. The Ludlow brings those popular faces that are necessary in good composition and the Ludlow will soon pay for itself in the additional money it automatically earns for you.

The Ludlow is designed to take over the burden of your composing room, producing run-of-the-hook copy with a speed that defies competition and a quality that is unsurpassed by any other system.

There are vital reasons why you should have a Ludlow—let us tell them to you.

Ludlow Typograph Company

2032 Clybourn Avenue, Chicago, Ill.

San Francisco: 5 Third Street
Atlanta: 41 Marietta Street

New York: 63 Park Row
Boston: 261 Franklin Street

Leads, Slugs and Plain Rules - - All You Can Use!

THE Elrod Slug Caster brings to the composing room an inexhaustible supply of leads, slugs and plain rules in a variety of point sizes, cut to any length.

Practically automatic and extremely simple, it does not require constant attendance of an expert operator or machinist. It can be operated with minimum attention by almost anyone.

Changes from one size or kind of product to another are quickly made without any difficulty.

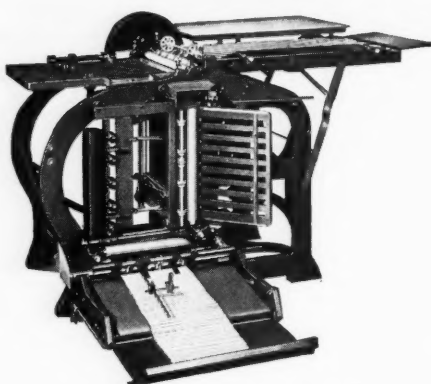
Elrod material is solid and will stand up under the most severe of press and stereotyping conditions.

LUDLOW QUALITY COMPOSITION

Please Mention THE INLAND PRINTER When Writing to Advertisers.

CLEVELAND Folders

not only fill existing demands
but create and fill new ones



Model "B" Cleveland Folder

The Complete CLEVELAND Line

1. Model "B" Folder. (210 different folds; takes sheets 4 x 7 to 26 x 58)
2. Model "C" Folder, sheets from 4 x 6 to 20 x 38
3. Model "E" Folder, sheets from 4 x 6 to 17 x 22
4. Model "L" Folder, sheets from 4 x 6 to 17 x 22
5. Automatic Pile Feeder for Models "B" and "C"
6. Automatic continuous feeder for Models "B" and "C"
7. Automatic Pile Feeder for Models "E" and "L"

Write today for prices
and descriptions

THE irregular miscellany of booklets, circulars, broadsides, letters and all the varied forms of printed literature flow from the CLEVELAND in a rapid, constant stream of uniformly folded pieces.

And of the 156 exclusive folds which can be made on no other machine, a number actually help you to create printing sales in the shape of uniquely folded, out-of-the-ordinary circulars and broadsides.

Other exclusive folds cut down ordinary machine folding time by as much as half. Still others make it possible to use more electros and cut down press impressions.

You owe it to your cost system to secure complete data now on CLEVELAND folders.

THE CLEVELAND FOLDING MACHINE CO.

General Offices and Factory: CLEVELAND, OHIO

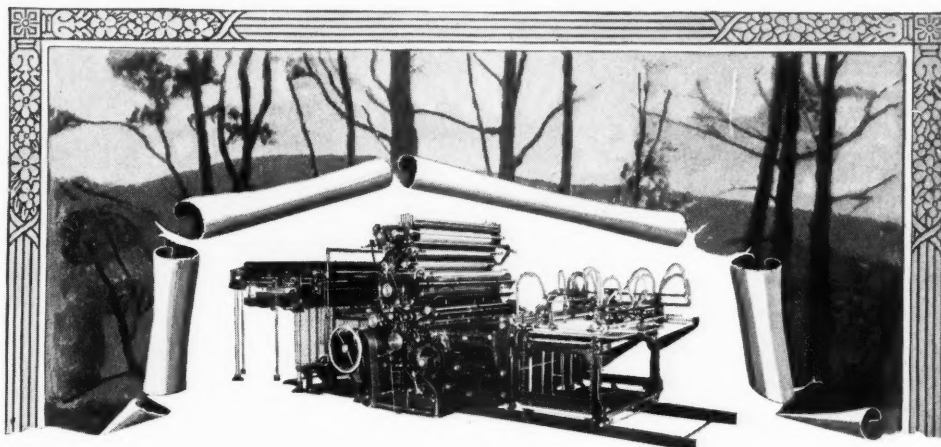
NEW YORK

BOSTON

CHICAGO

PHILADELPHIA

Background illustration from a highly colored Fine Arts Print.



Where Fine Color is Essential

MORE color work is produced on *one size* of Harris Press alone than on all other sizes of all other offset presses combined.

Harris is happy to have been such a prominent factor in establishing the fact that offset should be used when beautiful color effects are wanted.

*Fact*sell Harris presses. Ask a Harris representative.

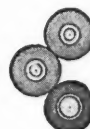
The Harris Automatic Press Company
Pioneer Builders of Successful Offset Presses
New York Cleveland Chicago

Advantages of HARRIS OFFSET PRESSES



Low cost of medium large runs and up.

Speed of running—
an impression every
revolution.



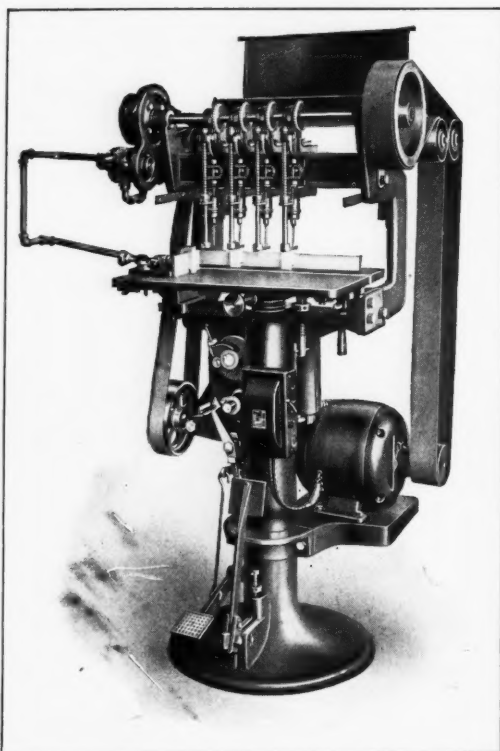
Ideal for Direct by
Mail work. Offset
emphasizes selling
points, bulks up,
withstands mailing
and folds well.



Built in standard sizes, from 22 x 34
to 44 x 64. Three 2-color models.

HARRIS

offset  presses



BERRY Round Hole Cutter

*CUT your COST on round
holes with a BERRY DRILL*

The new model No. 4 Berry drills clean, smooth holes through 2 inches of stock, whether it be news print or the hardest binders board.

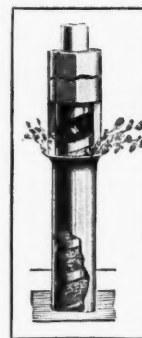
The patented cutter (illustrated below) does away with clogging of drills, reduces breakage to a minimum and insures clean-cut holes.

OVER THREE HUNDRED IN USE

*Illustrated catalog sent
on request*

Berry Machine Co.

716 North First Street
St. Louis, Mo.



J. HORACE McFARLAND COMPANY
Harrisburg, Pennsylvania

August 18, 1901.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J. HORACE McFARLAND COMPANY

RBM/WH

Robert McFarland

THE McFARLAND COMPANY HAS THE HONOR OF BEING THE FIRST TO INTRODUCE THE CARMICHAEL RELIEF BLANKET INTO THE PRINTING INDUSTRY. IT IS THE ONLY COMPANY THAT HAS BEEN AWARDED THE GOLD MEDAL FOR THE BEST DESIGN OF A MACHINE FOR THE PRINTING INDUSTRY. IT IS THE ONLY COMPANY THAT HAS BEEN AWARDED THE GOLD MEDAL FOR THE BEST DESIGN OF A MACHINE FOR THE PRINTING INDUSTRY. IT IS THE ONLY COMPANY THAT HAS BEEN AWARDED THE GOLD MEDAL FOR THE BEST DESIGN OF A MACHINE FOR THE PRINTING INDUSTRY.

Pacific Coast Sales Office

711-713 Mills Building, San Francisco, Cal.

CARMICHAEL Relief Blankets

(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for Booklet and Price List

Carmichael Blanket Co.
ATLANTA, GEORGIA



WARNER
— INC. —

MAKERS OF FINE PRINTING COLORS
WHIRPLE AT 47TH STREET
CHICAGO, U.S.A.



CROMWELL
Special Prepared Tympan

Unconditionally Guaranteed

**If You Knew the Value of
Cromwell Tympan
You'd Never Be Without It**

*Just ask
the man
who uses it!!*

THE WORLD'S BEST AND STANDARD

MADE BY
THE

CROMWELL PAPER CO.

JASPER PLACE
CHICAGO
U.S.A.

Can you afford to scrap your obsolete composing machines?

—or can you afford NOT to scrap them?



*Intertype No. 1—
The first Intertype ever built*

THIRTEEN YEARS AGO, the first Intertype ever built was installed by the *New York Journal of Commerce*. It is still on the job—every day. Instead of becoming obsolete, No. 1 has actually become more profitable. The *Journal of Commerce* has added new Standardized Units from time to time, and No. 1 now has *three times the range* that it had when installed in 1913.

NO DOUBT you have had to answer these questions at some time in your business experience. Perhaps the problem is before you for decision *right now*. In either case, doesn't the Intertype slogan appeal to you? *Remember it—*

*No Standardized Intertype
Has Ever Become Obsolete*

ANDREW CARNEGIE'S reported policy of promptly scrapping obsolete machinery is well known. We are told that he would discard the most costly new equipment if something better and cheaper to operate could be obtained.

SUCH a policy would pay in many composing rooms—possibly in yours.

BUT isn't it a better policy to buy Standardized Intertypes in the first place—and thus get *protection from obsolescence*?

*Write for literature about Intertype Non-Obsolescence. Use the coupon.
Please wire collect if you'd like to see a salesman.*



INTERTYPE CORPORATION

1440-B Broadway, New York

Chicago, Memphis, San Francisco, Boston, Los Angeles, London

INTERTYPE CORPORATION

Send literature about Intertype
Non-Obsolescence to

Name

Address

6 Point Border Slide No. 735

12 Point Border Matrices No. 783

COMPOSED ON THE INTERTYPE IN BODONI BOLD AND SCOTCH

Please Mention THE INLAND PRINTER When Writing to Advertisers.

The Marsh Embossing Block



MARSH EMBOSSING BLOCKS

(ELECTRICALLY HEATED)

Locks in chase of ordinary printing press. Supplies exact heat for good embossing, relieves press from strain, results great improvement over cold embossing.

The heat rather than the squeeze

The Marsh Embossing Block is being used by printers, box makers and book binders on catalog covers, stationery, envelopes, calendars, photo mounts, fancy box tops; for smoothing surface of rough stock, for halftone work and for burnishing gold bronze.

Inexpensive and a money maker

Golding Press Division

AMERICAN TYPE FOUNDERS COMPANY

Franklin, Massachusetts

Manufacturers of

Golding Jobber

Golding Auto Clamp Power Paper Cutter

Golding Hand Clamp Power Paper Cutter

Golding Hand Lever Paper Cutter

Pearl Paper Cutter

Little Giant Lead and Rule Cutter

Boston and Official Card Cutters

Golding Tablet Press

KREOLITE



The Detroit Free Press Building

KREOLITE Wood Block Floors were installed in this new newspaper and office building of the Detroit Free Press, Kreolite Wood Blocks being used in the composing, stereotype and mailing rooms and Kreolite Lug Wood Blocks on the loading docks and driveways.

¶ Newspapers, publishers and printing plants

everywhere have found Kreolite Wood Blocks provide the utmost in strength, economy, durability and service.

¶ Write us about your floor problems. Our Kreolite engineers will study your needs and make proper recommendations without any obligation to you.

THE JENNISON-WRIGHT COMPANY

Branches in All Large Cities

Toledo, Ohio

FLOOR WOOD BLOCKS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

867



FOR fifteen years Poco Proof Presses have been building reputation. Today they are better than ever. More than 3000 of them in daily use is the best evidence of the quality of their performance.

Hicks-Samuelson Company,
of Minneapolis,
in whose plant this picture
was taken, say:

"We are very well pleased with our Poco Proof Press. Our men find it fast to operate and its proofs are nice looking and clear cut in appearance."

You can always depend upon the
quality of Poco made proofs

SOLD BY ALL DEALERS

**Hacker
Manufacturing Co.**

320 S. Honore Street
Chicago, Illinois

The Brackett Double Head Stripping Machine

A Profitable Machine for Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalogue Publishers

THE BRACKETT STRIPPING MACHINE is profitable in many lands where ordinarily the cheap labor makes machine competition unprofitable.

In Japan, China, India, Australia, South Africa, nearly all countries of Europe have recently given substantial testimony of the marvelous production.

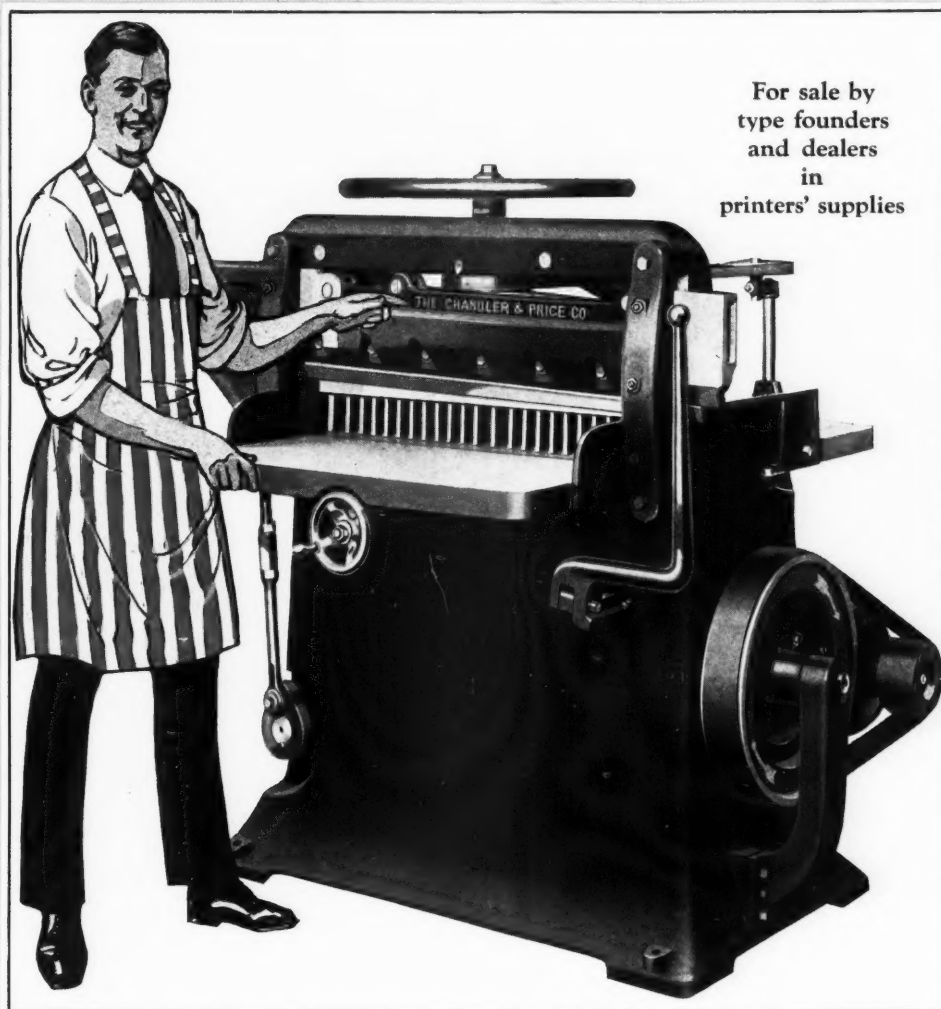
It does the unusual things in Bookbinding and does many things better and quicker than hand labor, no matter how good or how cheap hand labor may be obtainable anywhere throughout the world.

There is a reason for losing that big order. Let us tell you about our plan of Sales Getter and Business Builder.

THE BRACKETT STRIPPING MACHINE CO.

TOPEKA, KANSAS, U. S. A.

I Expected Much—Received More



For sale by
type foundry
and dealers
in
printers' supplies

I EXPECTED a surprise when the boss ordered this CRAFTSMAN Cutter. I have learned from experience what to look for when Chandler & Price puts out something new.

"But—I did not expect as fine a ma-

chine as this. Never in my experience have I worked on a cutter anywhere near its size that would turn out the work this one does.



"The boss is right when he says you can't go wrong on any Chandler & Price Machine".

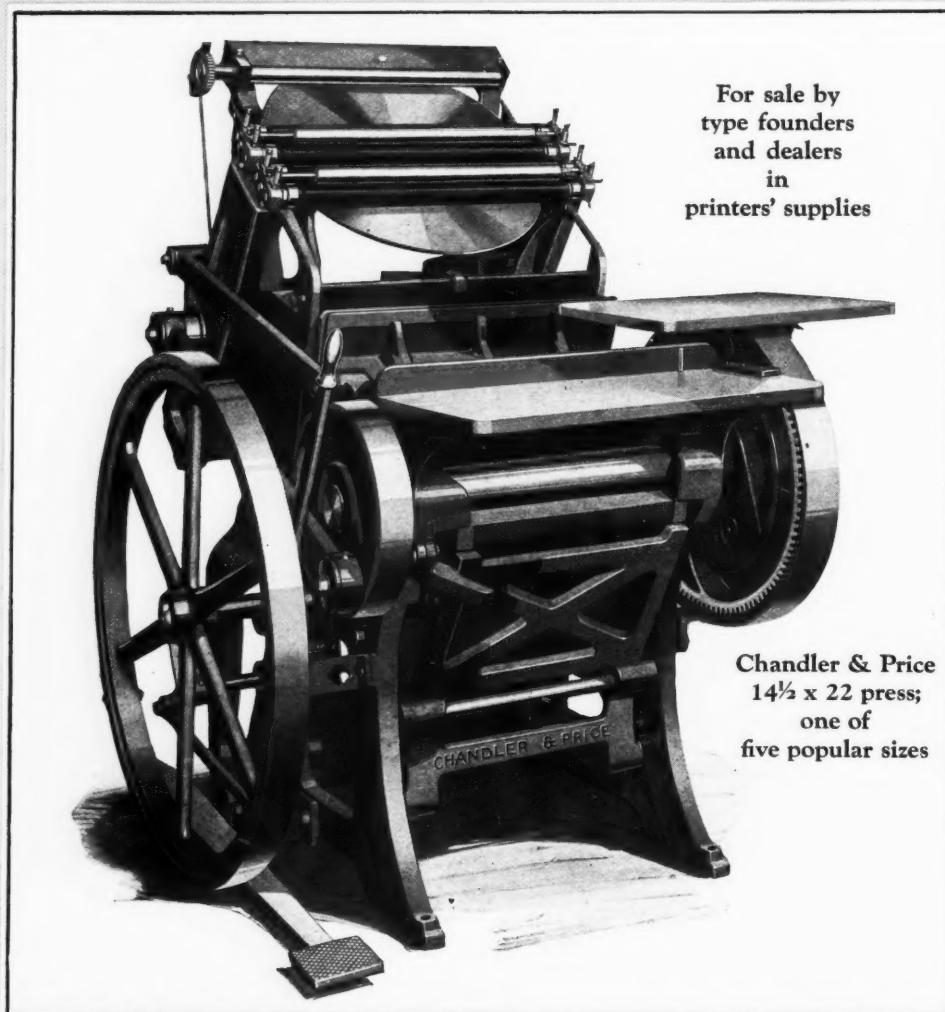
Literature describing this 34½-inch CRAFTSMAN on request.

THE CHANDLER & PRICE COMPANY, Cleveland, Ohio, U. S. A.

Chandler & Price

This insert printed work and turn on 13½ x 20 sheets, single rolled without slip-sheeting, on a 14½ x 22 Chandler & Price Press.

Almost A Guarantee of Profit



For sale by
type foundry
and dealers
in
printers' supplies

Chandler & Price
14½ x 22 press;
one of
five popular sizes

FOR forty years, printers have looked up-
on their Chandler & Price presses as
sure profit producers.

The small purchase cost of C & P's can
be turned over many times a year; your
presses quickly paid for mean that you

are soon getting good returns on a paid-up
investment.



In addition, work is turned out rapidly;
C & P's are quickly made ready, easy to
feed, rapidly washed up and ready for
"the next job".

THE CHANDLER & PRICE COMPANY, Cleveland, Ohio, U.S.A.

Chandler & Price

This insert printed work and turn on 13½ x 20 sheets, single rolled without slip-sheeting, on a 14½ x 22 Chandler & Price Press.

Monitor Perforators

Standard for 30 Years



The new Type "C" Perforators are equipped with the Monitor Detachable Unit, eliminating the necessity of sending to the factory the complete head when replacing the die.

The new Type "C" Automatic Feed Gauge will materially increase your production.

Write for circular C-2 describing these new improvements.

We also manufacture a complete line of Book and Box Stitchers, Punching Machines, Numbering Machines, Embossers, Creasing and Scoring Machines, Job Backers, and Standing Presses.

Latham Machinery Company

1153 Fulton Street, Chicago, Illinois

NEW YORK, 47 Murray Street

PHILADELPHIA, Bourse Building

BOSTON, 531 Atlantic Avenue

"We find it absolutely impossible to dispense with the C. & G. Trimmer in our shop"

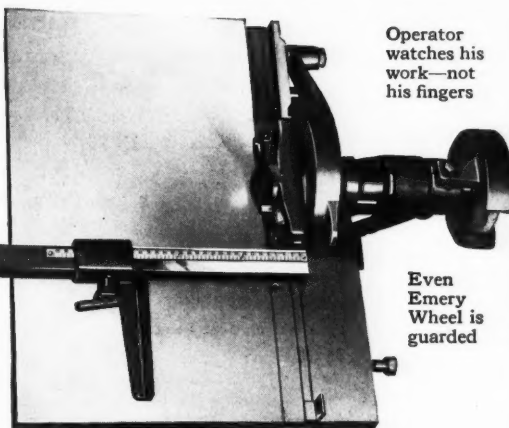
NEWS-DEMOCRAT, Belleville, Ill.

This typical news and job shop wanted our new Type Finishing Attachment put on their Trimmer, but couldn't spare it—so they ordered *another* Trimmer with *all* attachments.



has *proved* itself indispensable in hundreds of progressive printing plants. It is economical to buy and operate—simple and enduring—improves product AND IT IS SAFE! Fingers *can not* come near saw blade. (See illustration.) No wonder compositors prefer to work on it—no wonder owners find it a good investment. Any shop can well afford to replace any other saw with a Trimmer [precision composing room saw and mitering machine]—those that have none always choose the Trimmer after it is seen. It is *new* and *better*—don't take our word for that—let us send you the names of those near you who use it—*they* tell our story.

DOES MANY THINGS—saws, trims and miters—sharpens its own saw blades—has Universal saw blade that cuts anything—routes high slugs—makes printing surface of display slugs perfect—does all quickly. Ask for complete information.



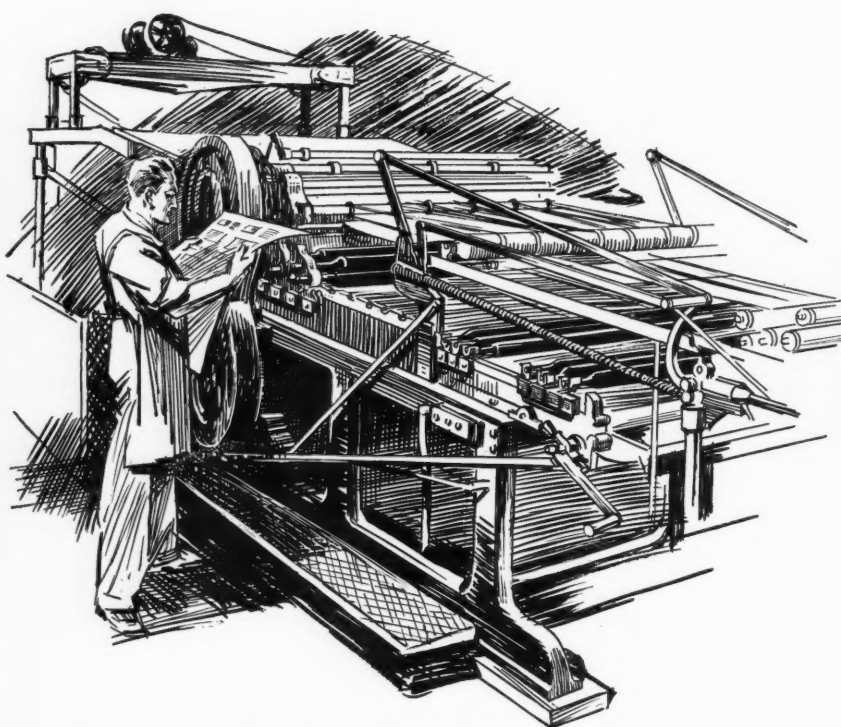
Operator watches his work—not his fingers

Even Emery Wheel is guarded

Cheshire & Greenfield Mfg. Co.

Designer and Maker

538 S. Dearborn Street, Chicago, Ill.



Good Work Depends on —Good Rollers!

EVEN the most skilful worker can not do his best if the Printers' Rollers do not function properly. High grade work is impossible without good rollers.

When the rollers on your press have been used too long—or have been affected by adverse conditions—good work is impossible. Watch your rollers carefully—good printing demands it.

The importance of good rollers has been outlined in a series of interesting booklets published monthly. If you desire we will gladly put you on our mailing list. There is not the slightest obligation.

Sam'l Bingham's Son Mfg. Co. Printers' Rollers

CHICAGO
636-704 Sherman St.

DALLAS
1306-1308 Patterson Ave.

INDIANAPOLIS
629 South Alabama St.

CLEVELAND, OHIO
1285 West Second St.

ATLANTA
40-42 Dante St.

MINNEAPOLIS
721-723 Fourth St.

KANSAS CITY
706-708 Baltimore Ave.

ST. LOUIS
514-516 Clark Ave.

SPRINGFIELD, OHIO
Cor. East and Harrison Sts.

DETROIT
4391 Apple St.

DES MOINES
1025 West Fifth St.

PITTSBURGH
88-90 South 13th St.

For 77 Years Bingham's Reliable Printers' Rollers



Behind Our Products

THE uniformly high standard of "Wilke's" Type Metals is the result of careful attention to all the details of manufacture. Nothing is overlooked which will contribute to the safety of our guarantee on every pound of metal we sell. Behind our product is an ideal: To make the best Type Metal it is possible to produce.

Manufacture. The plant of the Metals Refining Company was designed by mechanical engineers who understand all of the processes of compounding alloys of metal. All manufacturing processes are carried on with the idea of safeguarding quality and reducing costs of production. Most of our machinery was built especially to meet our requirements.

Supervision. All operations in the course of manufacture are carried on under rigid laboratory tests and the close supervision of expert Chemists and Metallurgists. Nothing is left to chance. Our laboratory is available for the analysis of your metal supply at all times.

Sales-Service. The representatives of the Metals Refining Company know the practical uses to which type metals are put. They understand type-setting and casting machines. They may be depended upon to give reliable advice and suggestions, and help you solve your metal problems. Call on us for advice and assistance.

Deliveries. The location of our plant on the Indiana Harbor Belt Lines at Hammond enables us to make quick shipments, with no truck or drayage delays. Orders are filled immediately and deliveries are characterized by promptness—a feature of "Wilke's" Service.

Guarantee. The name "Wilke's" on Type Metals stands for the highest standard—it is like "Sterling" on silver. Absolute satisfaction is our guarantee on every pound of metal you buy from us. We have built our business on a satisfactory product, and are maintaining it on this basis.

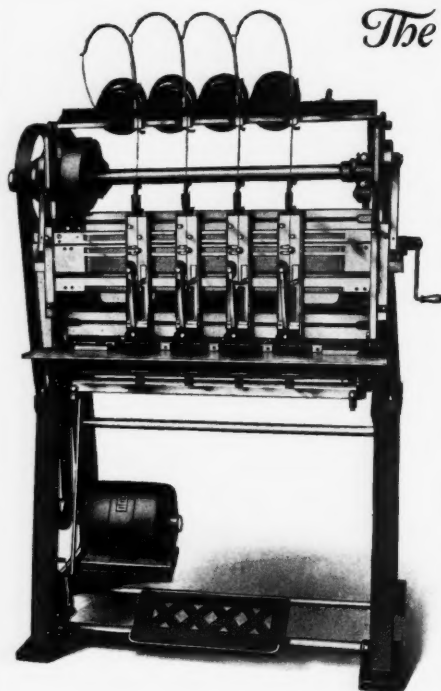
Quality Is Always Maintained

Metals Refining Company

HAMMOND, INDIANA

Warehouses in All Principal Cities

LINOTYPE · INTERTYPE · LUDLOW · MONOTYPE · THOMPSON · STEREOTYPE



The Boston Multiple Wire Stitcher No. 18

For
Prompt
Shipment

A wire stitche for printers, binders, and manufacturing stationers, who specialize in tablet, blank book, check book, receipt book and similar work, not exceeding half inch in thickness. Stitching costs are reduced and a uniform high quality of work obtained. Maximum speed is 150 stitches per minute for each head.

The regular equipment consists of four adjustable heads. Extra heads may be attached up to a total of ten. All are operated from one touch of the treadle. Space between side frames, 33 inches; minimum distance between stitches, $2\frac{7}{8}$ inches on centers.

Special heads are furnished for box stay (ribbon) wire. Floor space 26x53 inches. All heads are automatically adjusted to thickness by turning one crank handle.

The No. 18 Boston Multiple will solve the stitching problems of concerns having multiple work and requiring large production.

GENERAL SELLING AGENT

American Type Founders Company

Sold also by Barnhart Brothers & Spindler, and in Mexico and South America by National Paper and Type Company

SET IN GARAMOND AND GARAMOND BOLD ITALIC TEAGUE BORDERS ADVERTISING BRACKETS

REDUCOL

is an equalizer and adjuster of printing ink. It does not thin the ink, but *softens* it by breaking up the pigment, thus improving distribution and giving more impressions per pound of ink. It cuts the excessive tack out of the ink and eliminates picking and mottling, without ill effects of any kind.

The safe drying quality of Reducol prevents both crystallization and rubbing off

of ink. On process work, it leaves each impression with an ideal surface for perfect register and overlapping. On heavy solids, a soft, smooth effect is produced.

Reducol cuts down *offset* and slip-sheeting. It prevents the sheet from sticking to the form. It reduces washup during a run to a minimum, insures cleaner and faster printing and acts as a preservative for rollers.

Tried, proved and found satisfactory by the printing trade of the United States, Canada and England

INDIANA CHEMICAL & MANUFACTURING COMPANY

135 South East Street, Indianapolis, Indiana

23-25 East 26th Street, New York City

608 South Dearborn Street, Chicago

Pacific Coast Agents: Geo. Russell Reed Co., San Francisco Seattle Portland Los Angeles

British Agents: Borne & Co., Ltd., 35-37 Banner St., London, E. C. 1

Canadian Agents: Sinclair & Valentine Co. of Canada, Ltd., Toronto Montreal Winnipeg

The THREE
KAMARGO KNOWLTON
BROTHERS
WATERTOWN, N.Y. **COVERS**

Morocco, Gay Head and Garag

comprise a cover group with a range of 26 colors all fast to light



*T*HERE are times when what a man leaves unsaid is as effective on his listeners as the words he uses.

So with the printed piece. Sometimes elaborate detail is most effective, sometimes simple treatment. The choice depends largely upon the subject and the audience.

Whatever the treatment for any given piece, there is a cover paper in the Kamargo Trio which is eminently well suited to the design it is to carry.

When you have a problem, go over your three Kamargo Sample Books.

Which leads to the suggestion that if you haven't all three, ask us to send you what you need.

THE

MARK

KAMARGO MILLS
KNOWLTON BROTHERS FOUNDED
1868 **WATERTOWN, N.Y.**

Makers of Paper for 118 Years



OLD DUTCH

Above line is a combination of 48 and 36 Point sizes

A B
C D
E F
G H
I J
K L
M N
O P
Q R
&
C
!

8 Point 25 A \$2.50
PARISIAN MODES PLEASE WOMEN

10 Point 22 A \$3.25
RARE PERIOD FURNITURE

12 Point 20 A \$3.65
MUSIC HATH CHARMS

14 Point 16 A \$3.90
HAND WOVEN SILK

18 Point 12 A \$4.15
GRAND RECITAL

24 Point No. 1 10 A \$5.00
DANCE MAID

24 Point No. 2 8 A \$5.40
HAD FORM

30 Point 6 A \$6.15
CREATES

36 Point 5 A \$7.15
NOTICE

48 Point [3 A \$7.50] also made

S T
U V
W X
Y Z
1 2
3 4
5 6
7 8
9 0
\$
?
?

BARNHART BROTHERS & SPINDLER

Type Founders and Merchants to Printers since 1868

CHICAGO WASHINGTON, D.C. DALLAS OMAHA SEATTLE
KANSAS CITY SAINT LOUIS SAINT PAUL VANCOUVER, B.C.

Products also obtainable through Branches of American Type Founders Company

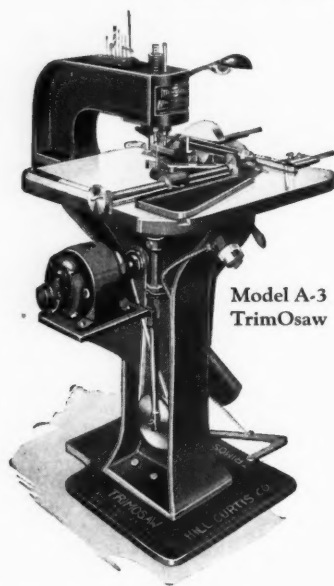


Hats Off to Canada

Last Month Australian Printers Told You
What They Think of the



Here Are a Few Expressions From Our Good Canadian Neighbors and Friends



Model A-3
TrimO saw

Model A-3 TrimO saw is a complete Composing Room saw trimmer, router, drill, jig saw, type high planer, mitering machine, etc. Table is several times larger than on any other machine. Main gauge has greater capacity, viz., 85 picas graduated to half points. Operations performed—mortises (inside and out), notches, undercuts, grinds, jig saws, broaches, routs, planes type high, countersinks, miters (right and left hand at one operation) with face of rule up. Saw only is raised, not the whole table. Work holder clamp is positive, not hit or miss. Special gauge makes difficult plate work easy. Model A-1 TrimO saw not shown is exactly the same as the A-3 except it does not have the router, drill, and jig saw attachment. This can be added later.

For sale by all live dealers
everywhere

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN



Saturday Night Press
Toronto

"We can not speak too highly of the TrimO saw as a time and money saver. It is the best investment we ever made in composing room equipment."

Bulletin
Edmonton

"100% satisfaction—and a time saver and money maker to this office."



Hale Bros.
Orillia

"Markedly reducing work of ad. composition, very useful in mounting cuts, an excellent investment."



Standard
St. Catharines

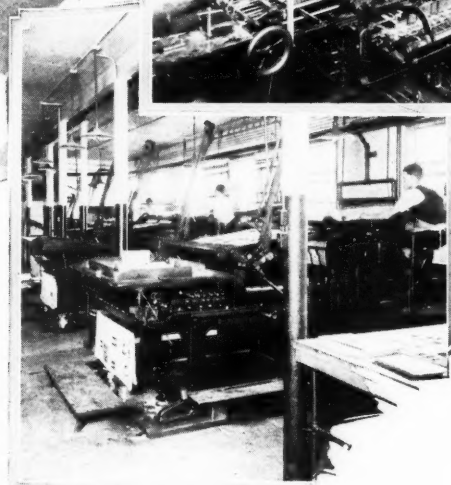
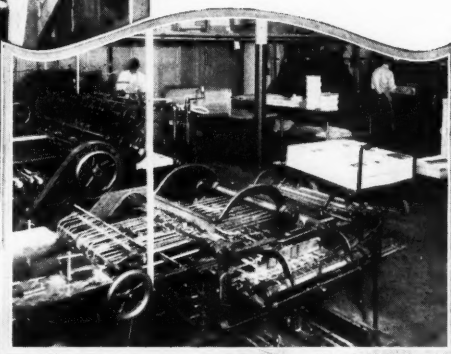
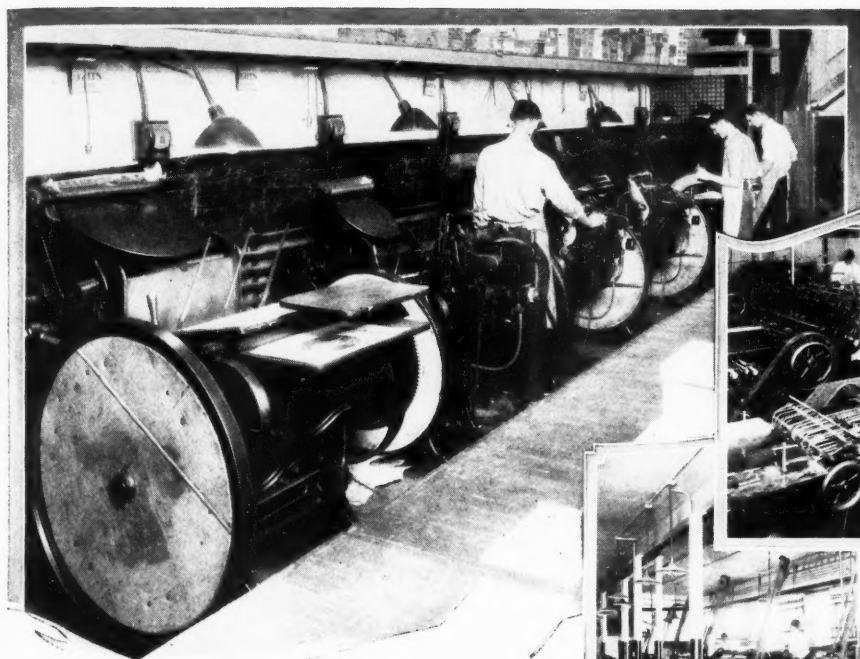
"We consider it an honor to have been the first to use the TrimO saw in Canada. It's a very handy machine and appreciated by our compositors."



Telford & Craddock, Ltd.
Toronto

"In over four years' use our TrimO saw has given exceptionally good satisfaction and we have never had a minute's trouble with it."

In Canada
Sears Company Canada, Ltd.
Toronto and Montreal



BOWMAN selects Kimble Motors after years of experience

When the Bowman Publishing Company built their big new Evanston plant, selection of motors for operating their various printing machinery presented no problem. Their experience with Kimble Motors and Kimble service over a period of several years in their old plant guided them.

They called in a Kimble Sales Engineer and placed on his shoulders the responsibility for correct motor selection. The results obtained have fully justified their confidence in Kimble methods.

Kimble Electric Company
2408 West Erie Street Chicago, Illinois

1. Picture in upper left shows a section of the Bowman job press department. This installation was made before the advent of Press-O-Matic Job Press Control. These presses are equipped with Kimble foot control motors which have been so popular with printers throughout the country, and which are still great favorites with many printers despite the advantages provided by the new Kimble Press-O-Matic Control.

2. Folders in the Bowman plant are driven by Kimble Variable Speed Motors with drum type control, giving fifteen different speeds. Cutters are driven by Kimble Constant Speed Motors.

3. Cylinder Presses in the Bowman plant are driven by Kimble Variable Speed Motors, equipped with master unit control. The master unit provides inch, run, reverse, and stop through a single lever convenient to the hand of the operator. The speed regulator provides fifteen different speeds over a range of 4:1 assuring the best printing speed for every job.

KIMBLE MOTORS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

BIG SIX

Mentges Folder

No. 112



Mentges No. 112

What We Mean by "Big Six"
Six Reasons for Buying No. 112:

1. Small Investment
2. Low Operating Cost
3. Ease of Operation
4. Wide Folding Range
5. Accuracy in Folding
6. Five-Year Guarantee

There you have the "highlights" of why so many wide-awake printers, letter shop owners and binders are installing Mentges No. 112.

It will be to your advantage to drop us a line asking for a full explanation of these BIG SIX reasons. There will be no obligation.



The Mentges Folder Co.
SIDNEY, OHIO

*Every time
that
jobber
of yours
Prints → 1 sheet*
M-243
*is Printing →
for some more
Progressive Printer*

**The two thirds
You are losing
is in here**

M-24 with Autofede



**How long
can You
stand
that loss?**

LOSS because some other printer near you is getting the increased production and increased profit.

M-24 is the up-to-date profitable means of producing commercial printing—4800 per hour.

M-24 users are money-makers. They are out of the rut. Write today for free illustrated booklet.

Lisenby Mfg. Company
608 So. Dearborn St. Dept. A, Chicago, Ill.

KIDDER MACHINES

ESTABLISHED 1880

Slitters, Rewinders, Sheet Cutters
Printing Presses, Special Machinery

for Your Plant

KIDDER PRESS COMPANY

Head Office and Works

DOVER, NEW HAMPSHIRE

NEW YORK, 261 Broadway

TORONTO, CANADA, 445 King St. West

CHICAGO, 166 West Jackson St.

AN AD—written entirely by users of the AMERICAN ADJUSTABLE CHASE

The American Adjustable Chase is one of the most important developments in the printing trade. They fill a desirable place in the printshop.

—Reuben H. Donnelley Corp., New York

It is a wonderful method for locking up forms and a progressive step from the old method of quoins and furniture. —Live Stock Press, Chicago

A job locked up in the American Adjustable Chase is the one job that is put across clean.

—Franklin Printing Co., Philadelphia

Not only is it a tremendous time-saver, but its accuracy in squaring forms *automatically* is one of its most valuable points.

—Manz Corporation, Chicago



The lock-up is easier, quicker and more accurate. For registering color forms this is particularly true, and it is always possible to relock the form square. —Geo. F. Lasher Printing Co., Philadelphia

The adjustment of the chase with one operation locks the four sides of the form, thereby getting the perfect lock-up and no work-ups of any kind.

—Harmegnies & Howell, Chicago

On 75% of the forms locked up they are indispensable. —Joseph Brennien Co., Philadelphia

You will never make a mistake by putting them in. Most all the printers that have Miehle Verticals in Philadelphia use them. —Frank D. Jacobs Co., Philadelphia

Write for complete information as to WHAT this chase is and how it operates

AMERICAN ADJUSTABLE CHASE CORPORATION

Home Office and Showroom:

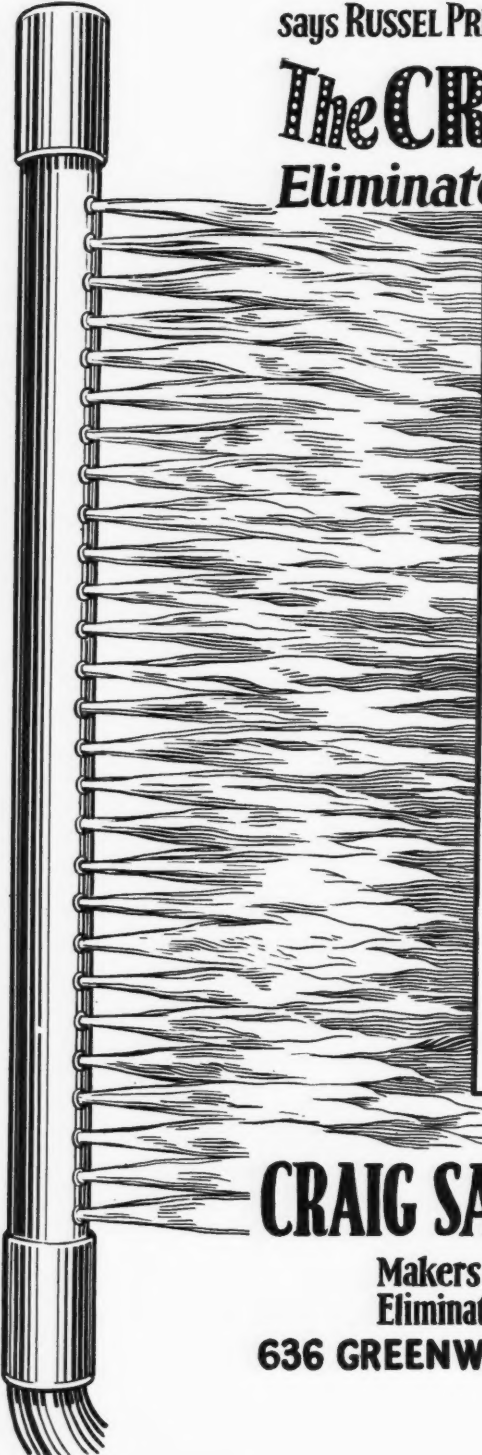
Printing Crafts Building, 34th Street and Eighth Avenue, NEW YORK, N. Y.

Also Distributors for: Johnson Bearer Lock-up, Wright Composing Stick and Trim-Osaw built by the Hill-Curtis Co.

"Our records show that it has paid for itself long ago"

says RUSSEL PRINTING COMPANY now successfully using

The CRAIG DEVICE *Eliminator of Static and Offset*



We have had other static eliminating devices, costing more than double the price of yours, which did not eliminate. We run full color and with but few exceptions, due to stock, etc., your device has eliminated our offset entirely. Our cost records show that it has paid for itself long ago.

RUSSEL PRINTING COMPANY
Buffalo, New York

The CRAIG DEVICE does what it sets out to do. And does it consistently, never getting out of order. It is guaranteed for ten years to successfully eliminate static, to be unerring in automatic operation (starting and stopping with the press), to enable the running of full color at full speed (no slip-sheeting or hand jogging) and to permit backing up almost immediately.

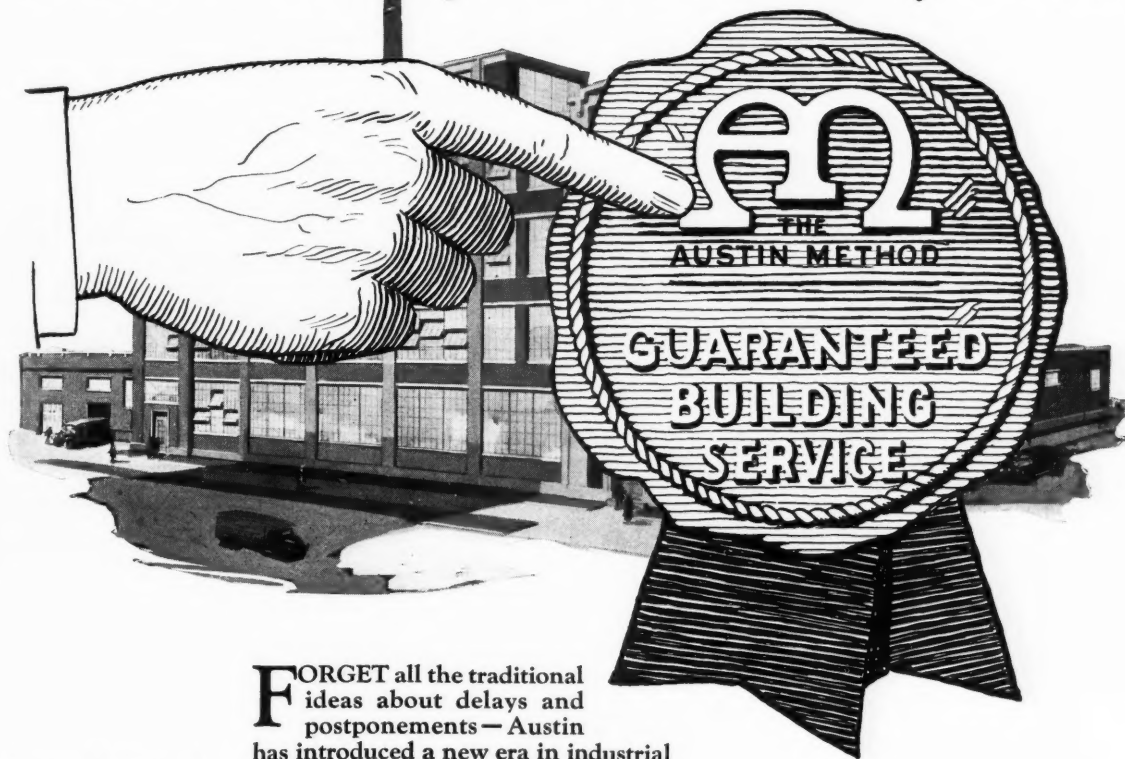
We will be pleased to send you a CRAIG DEVICE to try out free and if you decide not to keep it, send it back, without cost of a penny.

*Several desirable territories
are open for capable supply houses
or personal representatives*

CRAIG SALES CORPORATION

Makers of the CRAIG DEVICE for
Eliminating Offset and Static Electricity
636 GREENWICH ST., NEW YORK CITY

Austin Building Guarantees Insure Cost, Quality and Delivery Date



A recent illustration of the application of Austin Guarantees was the fulfillment of contracts for The Chase Bag Co. A branch plant unit at Goshen, Ind., was completed two weeks ahead of the guaranteed date without a cent for extras, and as a result Austin was awarded contracts for similar work at Buffalo and a large new plant at Toledo—more than 5 acres of floor space in all.



FORGET all the traditional ideas about delays and postponements—Austin has introduced a new era in industrial building. When you give Austin a contract for plant construction you can plan definitely to move in on the dates specified.

The same thing holds true in the matter of cost. Austin will tell you the final cost in advance and write it in the contract, and that will be the exact amount that you pay—not one cent for “extras.” Another time-worn tradition smashed!

Quality of materials and workmanship—Austin’s third great Guarantee. An Austin-built plant is a permanent structure, conforming to the high stand-

ards that have made the Austin Company recognized as the leading engineers and builders of industrial plants.

Austin can make these extraordinary guarantees—and make them iron-clad—only because of an unparalleled experience of over a half century in building for America’s industrial leaders, plus a nation-wide organization of branches with trained personnel and immediate facilities for prompt and expert service everywhere.

If you want to know when you can have your new plant, and how much it will cost—wire, phone, or use the coupon. No obligation, of course.

THE AUSTIN COMPANY • Engineers and Builders • CLEVELAND

New York Cleveland Chicago Detroit Pittsburgh Philadelphia St. Louis Seattle Portland Miami Birmingham
The Austin Company of California: Los Angeles and San Francisco The Austin Company of Texas: Dallas

AUSTIN

Complete Building Service

THE AUSTIN COMPANY, Cleveland

We are interested in the erection of a
building x Number of stories

You may send me a personal copy of
“The Austin Book of Buildings”—free to Industrial Executives.

Firm

Individual

Street City

I. P. 3-26

Please Mention THE INLAND PRINTER When Writing to Advertisers.

An *exclusive* New Monotype
Old Style, designed by Sol.
Hess and derived from an
early type of Nicolas Jenson.

Monotype

Philadelphia

[[Send for booklet describing]]
Monotype Single Type]]

Set in Monotype (Hess) Old Style and Italic, Nos. 242 and 2421, and Rule Nos. 6M80L and 6M40L



Lasting
Impressions

LONG AFTER the paper has crumbled and the
ink has been forgotten, **THE IMPRESSION**
left behind by a good printed piece lives on—
tribute enough to any ink maker whose product
has played its part in the creating.

Impressions in any ink made with **PEERLESS BLACK**
are remarkable for their beauty of luster and depth of
color. **PEERLESS-MADE INK** is particularly adapted
for use on high-speed presses, and is unexcelled for the best
types of halftone and lithographic printing. Widely used
and endorsed by the world's leading manufacturers.

It's the Ink that makes the job, and

Peerless Black

that makes the Ink

Sole Selling Agents
Binney & Smith Co.
41 E. 42nd Street-New York City



PRINTING PROFITS from NUMBERING JOBS

How to Get and Handle them

**A Dollars & Sense Talk
with Printers - by a
Prominent Authority**

**Just Published
"Printing Profits From Numbering Jobs"
By Robert F. Salade**

This book presents, in a practical, usable form, sound information on numbering jobs, and answers all questions on this subject which are likely to arise during the course of the day's work.

Written by Robert F. Salade, who needs no introduction to the printing trade, "Printing Profits from Numbering Jobs" explains fully how every printer may derive consistent, attractive profits by handling numbering work in his own shop, in ways which never occurred to him.

All this detailed information may be had for the asking. Send for this remarkable handbook, which is free to all printers. Do it now!

(See form on next page)

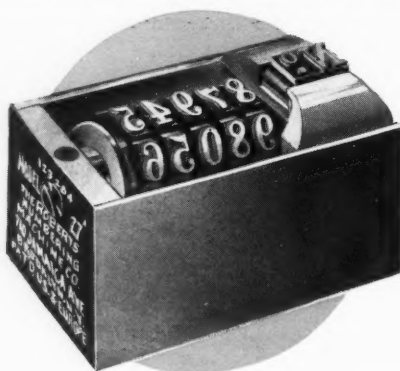
**The Roberts Numbering Machine Company,
694-710 Jamaica Avenue, Brooklyn, N.Y.**

Do You Know

1. Where and how to obtain orders for numbering work?
2. What kinds of printed matter should be numbered?
3. What your profit should be on numbering work?
4. The various numbering machines, their uses and possibilities?
- 5 - that most superintendents & foremen select ROBERTS for value & service ?

The foregoing questions and many others are answered in "Printing Profits from Numbering Jobs"—a real pressroom handbook which no printer should be without.

Find out FOR YOURSELF that numbering business is highly profitable. Tackle ALL the numbering business that comes your way:- most of it you can handle in the same impression as the job itself, at no extra cost!



Your Roberts Numbering Machines will pay for themselves in short order. Thereafter, the work they perform is clear profit to you.

Let Your Typefounder Supply You At Once!

SPECIAL PRICES

Model 27

Now \$12.00 less 10%

Model 28

Now \$14.00 less 10%

Model 27 Type high, and locked in the chase like a small cut.
Size 1½ x 15/16 inches.

ROBERTS numbering machines

The Roberts Numbering Machine Co., 694-710 Jamaica Avenue, Brooklyn, N. Y.

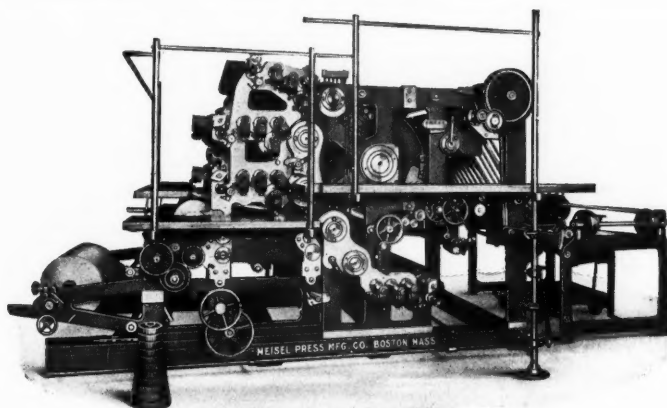
Gentlemen:

Kindly send me at once detailed information regarding numbering machines; also a copy of "Printing Profits from Numbering Jobs" for which I enclose five cents to cover mailing cost.

Name _____

Address _____

My Typefounder is _____



EXPERIENCE

Our experience in twenty-five years of designing printing presses gives you unparalleled surety of receiving the best equipment that can be secured. You are assured that MEISEL PRESSES will operate correctly, efficiently and unfailingly because they are designed properly and built properly for the performance they are to give.

Consult us on your printing problems

MEISEL PRESS MFG. CO., 944 Dorchester Avenue, Boston, Mass.

BAUM FOLDERS

[[WILL BE SOLD EXCLUSIVELY, HEREAFTER,]]
[THROUGH OUR OWN FACTORY BRANCHES]

thereby insuring your securing the **FINEST, MOST COMPLETE SERVICE.**

Over 100 Baum Folders are sold monthly . . . the fastest-selling-folders-in-America, **BECAUSE** they are the World's Greatest Folder Values . . . we demonstrate in your plant before you buy . . . we suggest you get the model that meets **ALL** of your requirements . . . we instruct your operators . . . we see that your Folder gives uninterrupted, 100% service, year in and year out . . . that is the **ONLY JOB OF OUR ENTIRE ORGANIZATION OF FOLDER SPECIALISTS.**

Return the corner card **NOW** and secure the **NEW REVOLUTIONARY 1926 BAUM FOLDER PROPOSITION** . . . it will make **FOLDER HISTORY** . . . it is limited to the extent of our factory production . . . **DO NOT DELAY.**

Baum Folders reduce hand-folding costs over 90%.

Baum Folders invariably return the entire investment in 2 to 4 weeks' steady use.

RUSSELL ERNEST BAUM

615-25 Chestnut St., Philadelphia Branch offices in principal cities

RUSSELL ERNEST BAUM
615-25 Chestnut Street
Philadelphia, Pa.

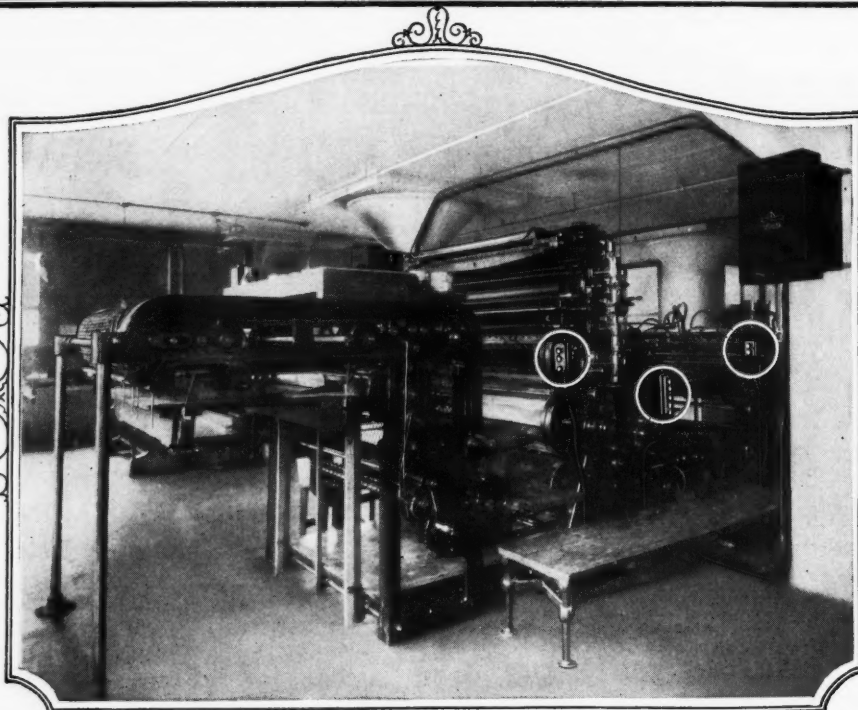
Mail us the Money-Saving 1926
Baum Folder Proposition.

Firm Name.....

Address.....

City.....

State..... Att. Mr.....



Harris Offset Press
Chicago Offset Printing Co.

SEVERAL years of constant night and day work have proved the soundness of their judgment when the *Chicago Offset Printing Company* selected Cline-Westinghouse Equipment as best made for their *Harris Offset Press*. Its perfect control of the automatic "slow-down",

safety provisions for handling plates and blankets, and sureness of operation at all times make it as economical as it is efficient. Cline Service, backed by its 25 years of specialized experience, meets the exacting demands of offset work, as it meets all other requirements of the printing trades.

CLINE ELECTRIC MFG. CO.

Eastern Office
Marbridge Bldg.
47 W. 34th St.
New York

Conway Bldg.
111 W. Washington St.
CHICAGO

Western Office
First Nat'l Bank Bldg.
San Francisco,
Calif.





"Your Story in Picture Leaves Nothing Untold"

**FOR YOUR CATALOG AND OTHER
ADVERTISING MATTER**

BARNES-CROSBY COMPANY

E. W. HOUSER, PRES.

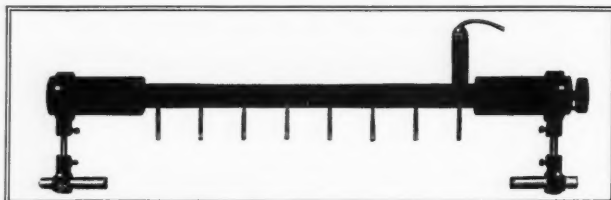
**ADVERTISING ART STUDIOS
PHOTO-ENGRAVING SHOPS**

9-NORTH FRANKLIN ST. COR. MADISON ST.
CHICAGO, ILL.



MEMBER AMERICAN PHOTO ENGRAVERS ASSOCIATION

STAT-ERAD



The Static Eradicator

Easily Installed on Any Press

Operates from regular electric supply line through transformer which we furnish.

A customer writes: Previous to installing your "Stat-Erad" neutralizer on our 44x64 inch Harris Offset Press, we had very serious trouble at times in operating the machine, owing to the sheets wrinkling, and being unable to successfully deliver to the pile delivery. The sheets came off in such a man-

ner that they had to be laid up to gauge by hand, sheet by sheet, before the next color could be printed. Your neutralizer overcame this difficulty, and the machine is working absolutely satisfactory in this respect since its installation.

(Name on request.)

Will ship on thirty days' trial. Give press equipment, current and voltage

J. & W. JOLLY, Incorporated, Holyoke, Massachusetts

Canadian Agents: Toronto Type Foundry Co., Ltd., Toronto, Ont. Norway Agent: Helfred Jansen, Langlien 15, Ullevaal, Oslo, Norway
London Agents: Canadian-American Machinery Co., Ltd., 63 Farringdon St., London, England

For Immediate Shipment at all Selling Houses

Printing Machinery and Supplies

Chandler & Price Presses
Paper Cutters
Colt's Armory Presses
Cutters and Creasers
Boston Wire Stitchers
Boston Staple Binders
Portland Multiple Punches
Golding Machinery
Challenge Mach'y Co. Products
Hamilton Manufacturing Co.
Wood and Steel Equipment

AMERICAN
TYPE

The Best in Any Case

Kelly Automatic Presses
Lee Two-Revolution Press
F. P. Rosback Co. Products
H. B. Rouse & Co. Products
Type, Borders and Ornaments
Metal Leads and Slugs
Brass Rule and Metal Furniture
Numbering Machines
Ink Knives and Plate Brushes
Benzine and Lye Brushes
Galleys, Brass and Steel

American Type Founders Company

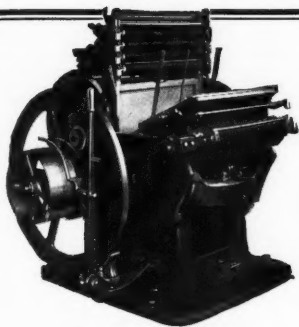
BOSTON
NEW YORK
PHILADELPHIA
BALTIMORE

RICHMOND
ATLANTA
BUFFALO
PITTSBURGH
CLEVELAND

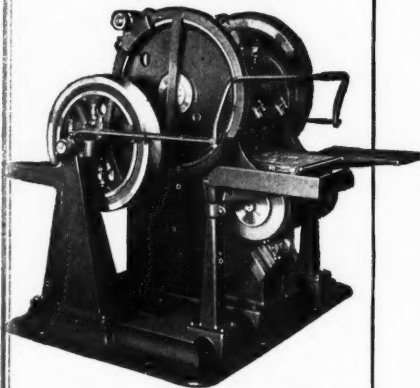
DETROIT
CHICAGO
CINCINNATI
ST. LOUIS
DES MOINES

MILWAUKEE
MINNEAPOLIS
KANSAS CITY
DENVER
LOS ANGELES

SAN FRANCISCO
PORTLAND
SPOKANE
WINNIPEG



Laureate Printing Press
14 x 22 inside chase



Eccentric-Action Stamping and Embossing Press
18 x 24 inside chase

All Types of Platen Presses

There is a Thomson Platen Press for every purpose—from the finest color printing to the heaviest stamping and embossing. The complete line is shown in our catalogue, which will be sent on request. Every printer should have this book and be posted on *modern* platen presses of all kinds.

*If you want our salesman to call
please wire collect*

THOMSON-NATIONAL PRESS CO., Inc.

Long Island City, New York

Fisher Building, Chicago

Also Sold by all Branches of the American Type Founders Company
and Barnhart Bros. & Spindler

THOMSON

Colt's Armory Printing Presses Laureate Printing Presses

Crank-Action Cutters and Creasers

Eccentric-Action Cutters and Creasers

Light and Heavy Embossing and Stamping Presses

The Goes Bordered Blanks Are Real "Printers' Helps"

Every
Business House
in town
is a prospect for

Goes
Art Advertising
Blotters

Write for Samples



because they help printers to produce high grade printed products quickly, easily, and economically. They facilitate the production and enhance the appearance and value of Membership Certificates, Licenses, Permits, Guarantees, Warranties, Charters, Lodge Passes, Commissions, Coupons of all descriptions and thousands of other varieties of printed matter.

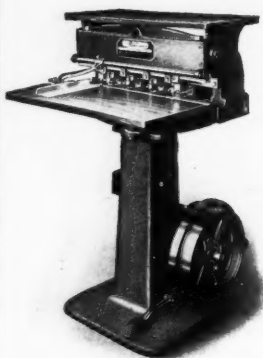
The Goes Bordered Blanks will help Printers to open new business channels and to secure better prices and longer profits for their work.

The Goes Bordered Blanks have been especially designed for type overprinting. They are lithographed in rich appropriate colors. The assortment includes 100 styles ranging in size from 2¾ by 6¼ ins. to 17 by 22 ins. —something for practically every conceivable purpose.

Samples and prices will gladly be furnished upon request.

GOES LITHOGRAPHING COMPANY, 35 W. 61st St., CHICAGO

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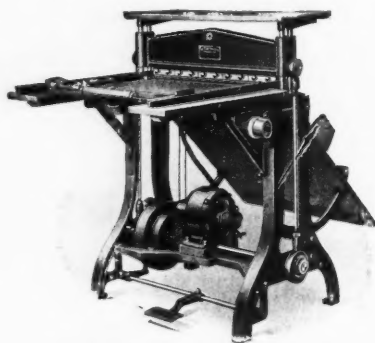


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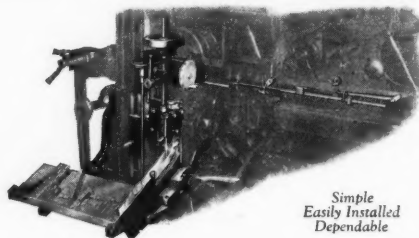
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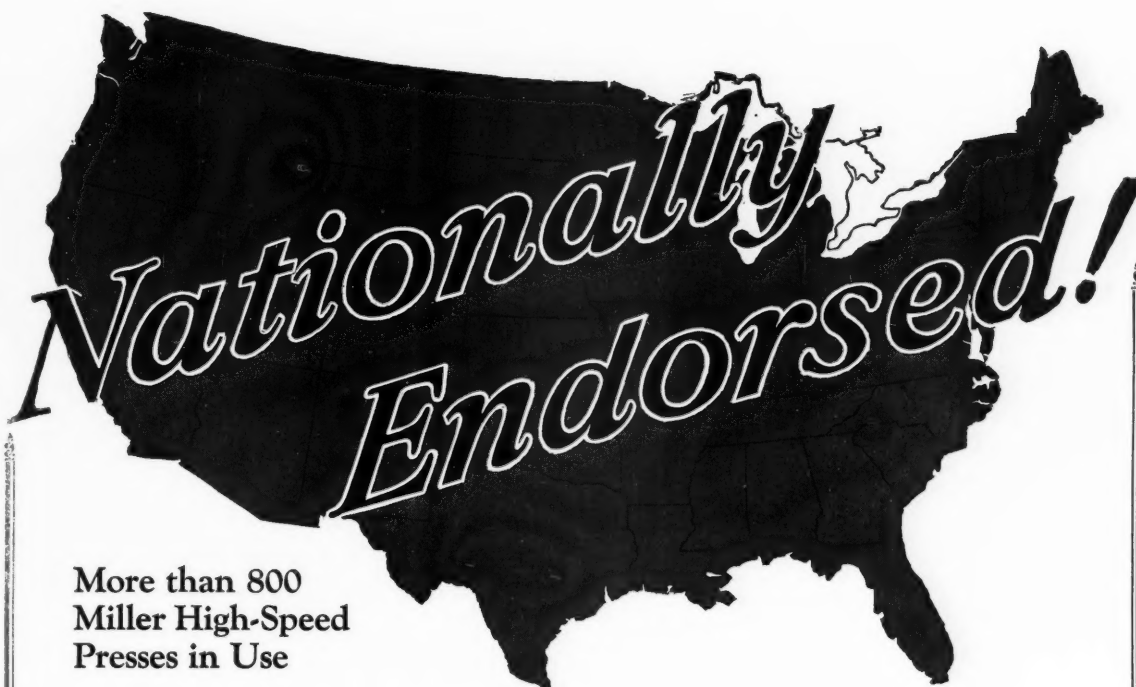
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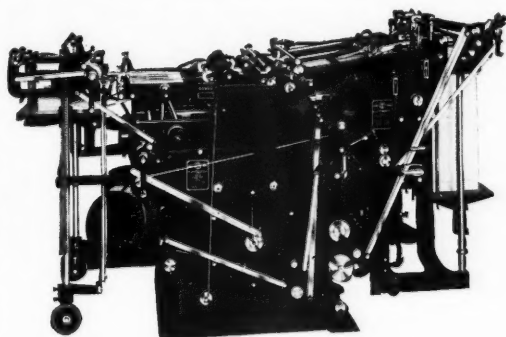
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THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

HARRY HILLMAN, *Editor-in-Chief*

MARTIN HEIR, *Associate Editor*

Volume 76

MARCH, 1926

Number 6

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The Old Stairway at Grand Detour, Illinois

THIS decidedly beautiful picture was drawn and cut in wood by Fred T. Larson, an artist of Chicago. It proves unquestionably that wood engraving as a means of producing interesting and life-like illustrations has not yet been surpassed. The Grier Press, Chicago, called our attention to the work of Mr. Larson by sending us a folder in which the picture was printed on tissue paper over an orange tint on rough stock, with a die-cut frame on top. We are indebted to the Grier Press for the loan of the plate.

THE INLAND PRINTER

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

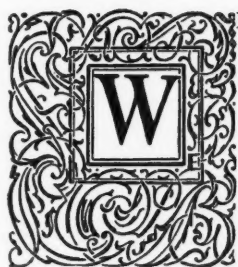
VOLUME 76

MARCH, 1926

NUMBER 6

The Printer's Own Advertising

By ROGER WOOD



WHY don't printers advertise? Why should printers advertise? During the past seven years these two questions have been pondered by many thinking persons more or less closely associated with the graphic arts industries. The printing industry, the fifth largest in the United States, with its almost three billion dollars of invested capital and its thousands of trained and more or less skilled workmen, has grown to its present enormous proportions because of influences outside the industry rather than because of creative expansion within. Commercial and industrial business has grown so rapidly in this country during the past thirty years that it has swept the printing industry along with it. Commerce and industry demanded printing, and printing grew to meet this demand. Printing is not the mother of progress; progress has been the mother of printing.

Business moves in cycles, subject to basic economic influences. What has justified the growth of the printing industry in the past will continue to exert a more or less stabilizing influence. But when the sales charts of the large industries show a wavering line with a tendency toward the valleys rather than the peaks the printing industry begins to suffer; and the pity of it is that this could in a very large measure be avoided.

Up until the time of the World War, the printer who was ambitious grew into the publishing field; he began either the publication of newspapers or magazines. But today we find every city and town in the country covered with one or more local daily or weekly papers, together with an ever-widening circulation of the metropolitan papers in the smaller cities. The magazine field, too, is reaching a saturation point, with its far too many fiction, trade and business papers.

Yet the number of small print shops continues to grow—even faster than the failures—although the printing industry is considered overequipped and over-

crowded. For example, in Chicago, during the past year, I understand that 338 printing establishments went out of business, and 507 new shops were started. I am told that there are 38,000 large and small printing plants all over the United States. How can these thousands of print shops grow and expand? How can they justify remaining in business if it is true that the industry is overequipped and overcrowded? There is just one answer to this problem: The future development of the printing industry must come from within; we must create our own market.

Two of the major faults of the printing industry are poor craftsmanship and lack of merchandising and marketing knowledge. True, the quality and character of printing has been steadily improving; but there are still too many *avoidable* mistakes; there is still too much faulty typography and poor presswork.

Minor mistakes often get by the proofreader, the production man and the foreman. In many cases they are noticed before they leave the plant. The customer is thus the loser; and the next time he takes his work to another printer. These minor faults and mistakes seem small when viewed as a single job, but in the aggregate they constitute a serious national loss.

If this waste occurred in the smaller printing plants alone the obvious remedy would be to eliminate the small plant. But I would say that the largest waste in spoilage and poor craftsmanship occurs in the medium-sized job shops, those doing a volume of business above \$75,000 a year. The remedy lies in the education of the executives of the medium-sized printing plant.

The trade schools and the trade journals have been doing commendable work in fostering the cause of better typography. But much remains to be done. By all means give us more schools like the Typothetae School in Indianapolis, Carnegie Tech in Pittsburgh and the Southeastern School of Printing in Nashville, and either improve or eliminate the so-called printing departments in a large number of high schools.

A knowledge of costs and of paper buying is essential, but so too are the principles and functions of

typographic treatment, color harmony and pressmanship. Please notice I say principles and functions, and not practice.

MARKETING.—This month let us give our attention to just one phase of printers' marketing problems: advertising. Out of the thirty-eight thousand printing plants in the United States *Printers' Ink* lists only about ninety-five printing plants that get out regular monthly advertising pieces. Perhaps the number of printers who advertise regularly is more than that. I feel safe in saying it is not more than two hundred. And at least sixty per cent of this advertising is not high grade. Indeed, good printer advertising is so rare as to prove an outstanding exception. The main thing to consider in printers' advertising is not its cost but its return value. . . . What results will it produce?

Printing—direct advertising or sales literature—is the least expensive and the best means of reaching a *known market*. Printed sales literature is a tool for class selling rather than mass selling. A very large number of printers try to preach this thought to their customers—but they do not always practice what they preach.

The printer has a marked advantage over other industries when it comes to advertising; he is equipped to produce his own advertising economically and well, and his *known market* is easily defined and classified. The printer can search for his prospects by the simple process of elimination.

Advertising plans and copy can seldom if ever be created by or within the firm using them. This is just as true of the printer as it is of any other business and is one of the reasons for the backwardness of printers with regard to their own advertising.

Not only is the printer's time filled up with many details, but his whole mind is so engrossed with the production and accounting end of his business that he is unable to get the correct advertising slant of his business clearly enough to write sales-producing copy. This he can often do for his customers, in which case he is in the position of an outsider.

Regular persistent advertising is just as necessary for the printer as it is for any other line of commercial and industrial activity. New industries are continually growing up all around us. In the older well established industries and business houses there are forging ahead new executives who do not and can not know of you as a printer unless you are brought to their attention by advertising. The printer must advertise if he expects to hold his place in the ever-changing personnel of modern, commercial and industrial business.

If it is practical and feasible for a bank to advertise, then it is even more so for the printer to do so. The *Wall Street Journal* recently stated that the banks of the United States spend \$35,000,000 annually for advertising. Doesn't it therefore seem reasonable that the printing industry should spend a small portion of its sales of today to develop business for tomorrow?

It is estimated that the combined national annual investment in printing for sales and advertising literature is more than \$300,000,000—exclusive of ordinary office forms—and I venture to say that printers spend

less than one-half of one per cent of that amount for all forms of advertising. If the printing industry does a gross volume of more than \$300,000,000 a year it should spend at least three per cent of it for advertising.

The foundation of any advertising budget is "What is it we want advertising to do for us?" If it is true that the average printing plant is fifty per cent over-equipped—or to put it another way, if the average printing plant is running on only fifty per cent of possible production—then obviously the printer must spend more money for advertising than if his plant were working on a normal production basis. However, let us assume that the average printing plant is working on a normal basis, just to view this problem from a conservative angle.

Printers as a rule take the wrong view of their own advertising budget. They regard advertising as invested capital, the same as they regard the purchase of a piece of new machinery or equipment. Advertising is a part of your marketing—selling cost—and should be figured as a part of overhead. Most commercial and industrial firms base their annual advertising appropriation on their gross volume of business—past or anticipated. Advertising appropriations vary according to the line of business and the unit of sale. This variation ranges from three to ten per cent, and in some cases as high as fifteen per cent.

However, for the average printer—the plant that does a volume of \$50,000 or more business a year—I would advise an appropriation of three per cent of the gross volume. Figure this three per cent on every job you produce. It is just as essential and legitimate an item of expense as rent, insurance and depreciation. Three per cent on \$50,000 will give you \$1,500 a year or \$125 a month for advertising. This will be enough to issue a very creditable piece of direct advertising each month to a mailing list of two thousand names.

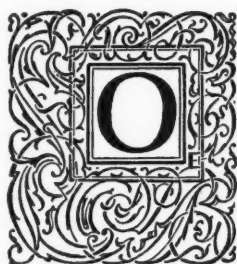
By covering a mailing list of two thousand carefully selected prospects each month, you can reasonably expect a return of a twenty per cent increase in your gross volume of business the first year, more if you follow up the leads with sales calls. The second year, if you give careful attention to your mailing list and your workmanship is right, you should increase your gross volume another twenty per cent—and by the same careful attention to your advertising detail—by the end of the fourth year you can expect to double the present capacity of your plant.

This statement may seem highly theoretical to the printer who is uninformed on the efficiency and efficacy of the power of advertising, but it is based on sound reason and logic. Sales are made by the use of words, spoken, written or printed, and more sales are made by printing than by the written or spoken word.

An investigation of the problem of selling printing shows that more sales are made on confidence in the printer than are made on the price basis. Advertising builds confidence. But it alone will not work miracles for you. Workmanship must be right. It is one thing to get new customers; it is quite another thing to hold them. If your workmanship is good—then advertise; if it is not, *don't*.

Celebrated American Printer-Poets

Conclusion—By GEORGE A. STEVENS



ON BAYARD TAYLOR, Bryant conferred the title of "Nestor of American Poets," yet it was his books of travel, which sold by the hundred thousand, instead of his many poems, that brought him wealth. When a youth he conceived the ambition to be classed among America's greatest poets and all through life he clung to his poetry, always deprecating the term of "the great American traveler" when applied to him. His earliest effusion, "Soliloquy of a Young Poet," displayed the trend of his mind:

A dream! a fleeting dream!
Childhood has passed, with all its joy and song,
And my life's frail bark on youth's impetuous stream
Is smoothly borne along.

High hopes spring up within;
Hopes of the future—thoughts of glory—fame,
Which prompt my mind to toil, and bid me win
That dream—a deathless name.

* * * * *

Yes, I would write my name
With the star's burning ray on heaven's broad scroll,
That I might still the restless thirst for fame
Which fills my soul.

The printer-poet was born in 1825 at Kennett Square, Pennsylvania, situated in the rich farming district of Chester county. His father was a farmer, but young Bayard had no inclination to follow that vocation. He attended the rural schools near his home and spent a few years at the local academy, but his parents did not possess the means to send him to college. Accordingly, at the age of seventeen he was apprenticed for a term of four years to Henry E. Evans, printer and publisher of the *West Chester Village Record*. The paper was printed upon the old-fashioned hand press, and it was the duty of the apprentice to set the type, help make up the paper, pull the forms and send the weekly issues to subscribers. Faithfully he performed that work for several years, but he found time to read and thus began the life task of self-education.

Before the expiration of his indenture he decided to go to Europe, and as his finances were inadequate to meet the expense of a journey overseas he visited Philadelphia for the purpose of raising funds. Two editors there each offered him \$50 in advance for twelve letters descriptive of his travels, and the proprietor of *Graham's Magazine* paid him \$40 for some poems. Succeeding in effecting his release from the articles of apprenticeship he set out on foot for New York city. There he visited all the editors, unfolding to them his plan of a pedestrian tour of the Old World, but only one gave him encouragement. That was Horace Greeley. "When I first called upon that gentleman, whose friendship it is now my pride to claim," was Taylor's

description of the interview, "he addressed me with that honest bluntness which is habitual to him: 'I am sick of descriptive letters, and will have no more of them. But I should like some sketches of German life and society, after you have been there and know something about it. If the letters are good you shall be paid for them.'"

Thus was Taylor enabled to take the trip. He tramped all over Europe and sent eighteen letters to the *Tribune*. This epistolary correspondence attracted public attention and was subsequently issued in a volume under the title of "Views Afoot; or, Europe Seen With Knapsack and Staff." Within a year six editions were sold, and even down to the present time it is read with interest. After returning from his pilgrimage abroad he edited a newspaper at Phoenixville, Pennsylvania, and then removed to New York, where he became part proprietor and associate editor of the *Tribune*. Soon afterward as the correspondent of that paper he began a series of tours, foreign and domestic. He entered the diplomatic service in 1862 as secretary of legation at St. Petersburg.

"Poetry was the literary element in which Taylor lived and moved and had his being," writes the editor of one of his poetical works, "to which all other efforts and all other ambitions were subjected, and to success in which he gave more thoughtful labor, and held its fruits in higher esteem than all the world and all the glories thereof." He wrote numerous lyrics, home pastorals, and poems of travel, as well as odes, the most noteworthy of the latter being the "Gettysburg Ode," delivered at the dedication of the National monument on the battlefield in 1869, and "The National Ode," read at the Philadelphia Centennial in 1876. In "The Palm and the Pine," commencing with—

When Peter led the First Crusade,
A Norseman wooed an Arab maid,—

he portrayed the result of the union of these diverse races in the following couplets:

Their natures met like Night and Morn
What time the morning-star is born.
The child that from their meeting grew
Hung, like that star, between the two.
Beneath the Orient's tawny stain
Wandered the Norseman's crimson vein:
Beneath the Northern force was seen
The Arab's sense, alert and keen.
His were the Viking's sinewy hands,
The arching foot of Eastern lands.
And in his soul conflicting strove
Northern indifference, Southern love;
The chastity of temperate blood,
Impetuous Passion's fiery flood;
The settled faith that nothing shakes,
The jealousy a breath awakes;
The planning Reason's sober gaze,
And fancy's meteoric blaze.
And stronger, as he grew to man,
The contradicting natures ran.

Frequently in these days one listens on the radio with rapture to the stirring baritone solo, the "Bedouin Love Song," the words by Taylor, the music by Ciro Pinsuti, the celebrated Italo-English vocal instructor and composer.

This brilliant effort of the poet forms a part of his "Poems of the Orient," and the words are as appealing as the melody:

From the Desert I come to thee
On a stallion shod with fire;
And the winds are left behind
In the speed of my desire.
Under thy window I stand,
And the midnight hears my cry:
I love thee, I love but thee,
With a love that shall not die
Till the sun grows cold,
And the stars are old,
And the leaves of the Judgment Book unfold!

Look from thy window and see
My passion and my pain;
I lie on the sands below,
And I faint in thy disdain.
Let the night winds touch thy brow
With the heat of my burning sigh,
And melt thee to hear the vow
Of a love that shall not die
Till the sun grows cold,
And the stars are old,
And the leaves of the Judgment Book unfold!

My steps are nightly driven,
By the fever in my breast,
To hear from thy lattice breathed
The word that shall give me rest.
Open the door of thy heart,
And open thy chamber door,
And my kisses shall teach thy lips
The love that shall fade no more
Till the sun grows cold,
And the stars are old,
And the leaves of the Judgment Book unfold!

WALT WHITMAN

While Walt Whitman wrote of and for the democratic multitude, to whom his free verse does not seem to appeal, his admirers are found for the most part among a cultured coterie. Yet as time advances the reading public is coming to better understand and enjoy his poems. "For grounds for 'Leaves of Grass,' as a poem, I abandoned the conventional themes, which do not appear in it," as he himself has said; "none of the stock ornamentation, or choice plots of love or war, or high, exceptional personages of Old World song; nothing, as I may say, for beauty's sake — no legend, or myth, or romance, nor euphonism, nor rhyme. But the broadest average of humanity and its identities in the now ripening nineteenth century, and especially in each of their countless examples and practical occupations in the United States today.

"One main contrast of the ideas behind every page of my verses, compared with established poems, is their different relative attitude towards God, towards the objective universe, and still more, the quite changed attitude of the ego, the one chanting or talking towards himself and towards his fellow-humanity. It is certainly time for America, above all, to begin this re-

adjustment in the scope and basic point of view of verse; for everything else has changed."

Walt Whitman was born in West Hills, on Long Island, in 1819. His schooling was scanty, consisting of reading, writing and arithmetic, with a smattering of grammar and geography. While still in his teens he went to work setting type on the Long Island *Patriot*, a Brooklyn weekly paper. Having finished his apprenticeship in 1838 he started the *Long Islander*, issued weekly at Huntington. In 1840 he went to New York city, where he worked at the printing trade and engaged in journalistic writing. For two years he edited the Brooklyn *Eagle*. In 1848 he journeyed to New Orleans, where he was on the editorial staff of the *Crescent*. Returning to Brooklyn he published *The Freeman* for a time. His brother having been wounded in battle during the Civil War, the poet visited him in camp, and for three years thereafter he ministered to sick and disabled soldiers in the hospitals.

Along in his sixteenth year he became the possessor of a volume containing Scott's entire poems. These were thoroughly read by him. It was about this time that he began to compose sentimental bits for the *Patriot*. Shortly afterward, he tells us, he "had a piece or two in George P. Morris's celebrated and fashionable *Mirror*, in New York city. I remember with what half-suppressed excitement I used to watch for the big, fat, red-faced English carrier who distributed the *Mirror* in Brooklyn; and when I got one, opening and cutting the leaves with trembling fingers. How it made my heart double-beat to see my piece on the pretty white paper in nice type!" His fondness for the printing art endured to the close of his life in 1892, and to the end he found joy in his association with printers.

"The intense individualism of Whitman's nature was strengthened rather than modified by environment," writes an admirer of the poet. "He knew little of the life that came through books, but much of that life of the masses which to most of his literary contemporaries was as foreign as classical culture was to him." He made his home in later years in Camden, New Jersey, where he was much sought by literary pilgrims, especially Europeans, who discerned in him a distinctively American quality.

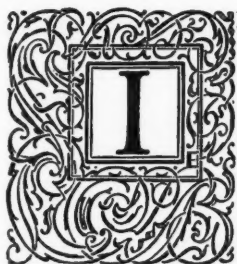
Being of a peripatetic disposition his travels took him to many sections of the United States. Rarely did Whitman use rhyme, but some of his admirers place foremost among his works "O Captain! My Captain!" his poem on the death of Lincoln, which falls into that category of poetry.

The first stanza reads:

O Captain! my Captain! our fearful trip is done,
The ship has weather'd every rack, the prize we
sought is won.
The port is near, the bells I hear, the people all
exulting,
While follow eyes the steady keel, the vessel grim
and daring;
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

The Printer Must Know Distribution Problems

By ARTHUR J. PEEL



IN a recent contest conducted by this magazine on how to secure more printing business, the winner of the first prize pointed out among other things that it is not sufficient for the printer to go after advertising printing orders and offer a sales promotion service; he must have, in addition to a knowledge of his own business, a general knowledge of industrial and distribution problems. This is a very timely and thoughtful observation. The printer with a vision, who sees the tremendous possibilities in catering to the awakened appreciation of the value of printed salesmanship and direct-mail advertising, has taken the first step towards more abundant business. But there is, to me, something ludicrous, were it not really so serious, in the attitude taken by some printers who glibly announce that they are prepared to solve any and all sales problems; show other people how to advertise; advise on advertising values; and yet who fail, ignobly, to advertise their own business successfully. The klan of "show-me" prospects is growing day by day, and the printer's surest bet, when he is going after big stuff, is to be able to say to the prospect: "Look; here's what advertising has done for me!"

Better still, when the printer's *own* advertising results in *inquiries* from prospective customers, this is the surest evidence that printers know how to advertise their own business, and the prospect admits it by his action. This is the second step; if printed advertising is good for your prospect, it is good for you. Yet I know printers who talk about the wonderful results to be secured through printed salesmanship, but who evidently don't believe in it to the extent that they use it themselves! Show me your faith by your works!

But even when the printer is a successful advertiser, he is not always or necessarily a safe guide for people in other lines of business and industry. This brings us back to the observations made by the winner in the contest. One of the prevalent weaknesses of the printer is that he has for so long been content to consider himself a mechanic, concerned only with the tools and material of his trade, that he has not been inquisitive enough to find out the value of the ideas he has put into concrete form. It is only during the past few years that the general business public has been made to realize to some extent that the printer is more than a mechanic, that he is a creator, a constructive force in the world of business. But this claim must be based on reliable *knowledge* of the problems of selling and distribution, and this is where many printers fall down; they dogmatize without a sufficient knowledge of conditions outside the printing trade.

There is little excuse for this; there are at least two or three printing magazines of outstanding value which furnish a wealth of information concerning the results achieved by different industries and representative advertisers through the use of certain forms of advertising. And these articles show *how* and *why*. The trouble is that too few printers and printing executives read the magazines for which they subscribe. In one office known to the writer, out of an office force of twenty or more, and this includes salesmen, not more than three read the printing magazines regularly.

As one example of the wisdom in making one's self thoroughly familiar with advertising conditions, let us consider the dealer-help aspect of advertising, since big advertisers are giving this serious attention just now. It is interesting to note how, with all mass movements, paradoxical situations are often developed. We see today a tremendous impetus in the direction of direct-mail advertising; and recently I read a statement from a well known advertiser to the effect that he believed probably ninety per cent of direct-mail matter was unproductive. Much nonsense is being said and written about this form of advertising supplanting in time all other forms.

Direct-mail advertising has its rightful place in the scheme of business publicity, and no doubt it is only now beginning to come into its own; but it can not do what the magazine and newspaper can do for national advertising. Let us admit, at once, however, that a great deal of expensive advertising bought in the big circulation mediums has been expected to do what direct-mail advertising can do infinitely better and cheaper. The trouble here is that many advertisers fail to make a distinction between the functions of the two methods. However, it is not our purpose to play one form of advertising against another.

I have before me two important articles, written by two advertising men for trade papers; the journals are published in the interests of national distributors and dealers in the building material and construction industry. In both these articles reference is made to the tremendous waste in advertising in these industries. One man speaks of it as "scandalous," "terrific," an "urgent problem," and he is the advertising manager of a well known concern. But like his klan in other industries he is trapped by economic factors and does not know how to get out unless everybody is willing to determine some definite policy and then act in concert along uniform lines. Dealer-helps is the chief form of advertising that is discussed. Now dealer-help advertising is a form of printing that is particularly profitable to printers; usually it means long runs, frequently millions of pieces in a single order, and it is this class of advertising about which the big firms are beginning to get seriously concerned. It is variously estimated that fifty to ninety-five per cent of all dealer-help

literature is wasted and never employed in the manner intended. This must run into many millions of dollars a year, of course, and we can well understand the skepticism on the part of the consumer, when he is told that advertising cheapens commodities.

The growing policy of charging the dealer with at least part of the dealer-help cost, when such is furnished, should tend to reduce this wastage, on the principle that we value what we pay for more than we do the things received gratis. But on this policy there is considerable variance of opinion. For example, the Onyx Hosiery people charge dealers about forty per cent for advertising helps, and this works successfully. On the other hand, the General Fireproofing Company states that it tried this but the plan failed because it antagonized the dealer; the company now distributes advertising helps freely. The Fisk Rubber Company never sells display matter, because a live dealer will use display matter whether it pays or not, while a poor dealer won't; but the company does sell direct-mail campaigns to dealers. The Goodrich Rubber Company is successful in charging for all dealer-helps, last year receiving a considerable sum in payment for them. The Willard Storage Battery Company sells all dealer-helps, and last year received about \$100,000. It sells for less than cost, but gets cash in advance.

Now what does all this mean to the printer, and how can he make use of it to his advantage and to the advantage of his prospective customer? Here are a few suggestions that might be worth something which have been adopted by some printers who are ever on the lookout for new ideas and are not afraid to go in where angels fear to tread. It should be remembered that advertising in its modern form is a new stunt and that nobody knows very much about it; the dictums of today may be overthrown tomorrow, just as those of yesterday have given way to something considered essential today. We can all recall the time, only a few years ago, when we thought the comic advertisement was *the* thing. We have since discovered that while it invariably amused, it didn't *sell* in proportion to its cost. Now, we think that picturization is a very necessary feature of successful advertising; perhaps it is, but I have before me a series of advertisements issued by a printer for his own business which have had a remarkable history and have sold thousands of dollars of business—and there isn't a picture in the bunch!

But there *are* some obvious things we can act upon; one of these is that if a high percentage of dealer-help literature is sheer wastage, it must be because the dealer doesn't think it worth his while to send it out. Realizing this, I went around and picked up some of this advertising and obtained opinions from dealers. Personally I appreciate very highly good paper and good typography, and I concluded at once that one reason why so much of this printed advertising is never used is because it lacks the very thing that would attract the average man. But thinking I might be biased I got the other fellow's viewpoint, and learned that the dealer didn't think it worth while to spend postage or the cost of imprinting his name and address on the folders. While it was difficult to get very defi-

nite reasons, subconsciously the dealers felt that the printed matter lacked something essential to getting new, or more, business. That something was distinction. Poor paper, poor typography, lack of artistic makeup, all contribute to the cheap look that condemns seventy-five per cent of dealer-help matter.

As a contrast, I examined the dealer-help literature of a national building-supplies house. It was good, well printed, and cost a lot of money; there was no evidence of economy either in colorwork, or in paper. But the vice-president of the company told me he was satisfied with the result. This firm furnished dealer-helps on request only, and I can well believe that the dealers would not allow this class of advertising to remain inactive on their shelves. This firm had learned the lesson of good printing and good paper.

What sense is there in printing five million cheap folders in one color, leaving a great deal to the imagination, and having, say, eighty per cent wasted, when by printing half that number, even though at no saving in cost, the wastage is reduced to forty per cent because the literature is so distinctive and attractive that it compels attention and respect? *Quality* talk is needed today as much as it ever was, and the printer is the man who can put this across, but he must know his story and much of the experiences of others.

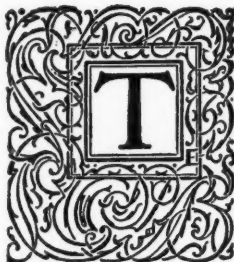
The imprinting of dealer's name and address on manufacturer's advertising literature has already been mentioned, but it has not received the consideration it deserves. A dealer's imprint may turn many thousands of idle pieces of advertising matter into live and active messages of interest to the buying public. There is scarcely a dealer who will carelessly consign to a dusty top shelf a package of folders, leaflets, broadsides, or anything else on which his own name and address is printed. The natural and logical thing to do with this material is to send it out, either by mail or by some other means of distribution. Frequently the imprinting is done by the manufacturer, for the dealer, but often it is not. The printer should make it his business to find out just what sort of dealer-help advertising the prospective customer is receiving, and if it is not imprinted he should emphasize the importance of imprinted advertising matter which associates the name of the local dealer with a nationally advertised product.

Another and more profitable scheme both for the printer and the local dealer is for the printer to devise and plan direct-advertising matter to tie up with the nationally advertised products carried by the local dealer, where no such advertising literature is furnished. A radio-equipment dealer of my acquaintance wisely took advantage of an extensive national advertising campaign of a well known radio manufacturer to run a little direct-mail campaign of his own, using some of the selling talk in the national advertisement, and linking his name with this advertising in a manner that was bound to register. The response was very interesting, and he had direct evidence that business resulted through the second tap made by his own local publicity. This is the kind of business that the printer should be alive to, but it requires more than the old approach, "Anything in my line today?"

The Newspaper, a Community Builder

By LOUIS F. JORDAN

Editor The Valley Virginian, Waynesboro, Virginia



THE statement that the newspaper in America has become a great instrument in community building requires no defense. It might prove of interest, however, to the great profession of journalism to analyze briefly certain historic facts associated with newspaper publication both here and in other nations, in an effort to develop the theory that the influences exerted by the newspaper in foreign countries have had more value in the formation of the present-day American newspaper than is generally admitted.

Such an analysis presupposes the fact that the ideal American community is one that encourages cultural as well as commercial and industrial development, for what is presented here as some original thought on the influences which have been set in motion throughout the years of newspaper publication would be of little value unless the reader is prepared to view the American community of today as a highly cultured entity, where art, literature, the drama, the editorial as well as the news column, find hearty reception.

If the measure of community progress is viewed solely from the standpoint of commercial and industrial growth, this article might well be concluded before it really begins.

And, for the reason that the author does not misplace his reader's conception of this American community—a community which dearly loves letters, the stage, music, the editorial, the news of the day—an attempt will be made to review the influence the newspaper has had on at least four nations, including the United States, to see if there has not been developed in the American newspaper the best features attributable in past times to the newspapers of the countries mentioned, save, of course, our own, which it is claimed, draws nothing but the best from all the others and creates a composite instrument which is largely responsible for the kind of American community we now proudly boast.

First let us consider France, a nation that has always been known for its culture, its charm, grace of manner and all that makes it possible for one to best spend the leisure times of life. France has received its chief culture, as a nation and in the communities of which it is composed, through the newspaper, in the effect the newspaper produced in the development of the cultural in the spheres of art and the drama. These two subjects are mentioned as the outstanding influence of the newspaper in France, and on no other subject can it be found that any influence was exerted from a newspaper standpoint.

In England the editorial found most favor and no doubt had its influence in producing a nation of fine diplomacy and statecraft.

In Russia the opposite to England prevails. As Russia favored the strongest censorship of political news, the newspaper published only the most harmless news items and engaged in reserved discussion of public matters.

In the United States under colonial practices the censorship of Russia was almost employed, but as the day of independence came the newspaper fast employed the editorial.

Perhaps a reason can be found for these national traits, or national influences exerted by the newspaper. Certainly each nation mentioned has its national characteristics: in France, the cultural, the grace of manner which art and drama give; in England the dominance of the most skilled in statecraft produced by the editorial discussion of public affairs; while in Russia predominates the upheaval in politics, bolshevism, and the lack of political freedom, a condition which goes hand in hand with a censored press.

It must be remembered that in the United States we had, following the transition from the colony to independent states, the heroic task of nation building. This naturally developed a people striving commercially, industrially, for supremacy, and it seems a fair inference that the reason we were, in an earlier day, attributed with the national trait of cultivating the news column more than any other feature of the newspaper, was that news was counted of most value in this process of building a commercial nation.

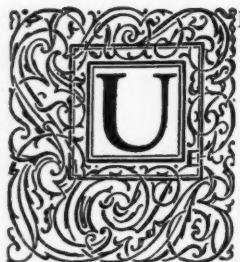
The fact remains, and there is no speculation about it, that in comparatively recent years, the United States threw off swaddling clothes and took on the raiment of international supremacy. But in rising from a fledgling to full growth not only our nation, but the communities comprising this nation, engaged in the great task of commercial and industrial labor and sacrificed largely the cultural traits of other nations.

By degrees America sought for the best in every field of human endeavor. She went to France for grace of manner, to England for diplomacy, for statecraft, and gradually employed more and more not only the review of music, art, literature and the theater in the news columns of the newspaper, but the editorial and every feature possible to lend charm in making what is now a predominant American characteristic, the many-sided American press.

While other nations found in this feature and in that feature much of value to the newspaper as a community builder America employed them all, improved upon them, and brought them together in the wonderful organ that now shapes the destinies of each and every community in the United States.

Can the Printer Learn From the Ship Builder?

By A. J. FEHRENBACH



UNQUESTIONABLY, one of the most fertile sources of misunderstanding in business, and for that matter, the origin of contention in almost every other relation in life, is due very often to the curiously shifting definitions that so many everyday words in the English language inherently possess. It is not a difficult matter in a casual way to call to mind a given group of words which, when spoken, may mean one thing to the man who utters them and something quite different to the one to whom he is speaking. Take for example the word "estimate." Any good cross-word puzzle fan can give you half a dozen synonyms for it. It may be used correctly and still express several different meanings, shades of meanings, whereas in its specialized application to the scientific process of figuring printing costs it not infrequently has at least two meanings that should not be confused—and the nice distinction between these meanings can not too often be differentiated and emphasized.

If care is exercised in every case and the exact and specific meaning of the infinitive "to estimate" is clarified and understood in each instance then neither the printer nor his customer will find himself involved, unwittingly, in the sort of misunderstanding that creates business friction and the resultant loss of mutual confidence.

In drawing the line of demarcation between what the term "to estimate" may mean, it should be highly worth while to turn to the definitions as they are recognized by the United States Government in its relationship with ship builders. Perhaps at first blush it would seem a far cry to compare the building of a huge naval vessel with the mechanical production of a large catalogue. A little reflection, however, will convince one that the analogy is a valid one. That there inevitably are elements of similarity in all large-scale processes of manufacture, and that the ramifications justify one in pointing out the operations of processes that parallel one another, whether the article manufactured is an automobile, a battleship, a printing press or a catalogue, is shown by the illuminating book entitled "Estimating the Cost of Work," recently published by an engineering society. While this cogent volume was written by a United States naval officer, William B. Ferguson, U. S. N., and deals only with the subject of costs as it relates to the building of ships, it nevertheless contains fundamental principles that are applicable to any well managed business.

In the introduction to his exhaustive study, Commander Ferguson puts his finger directly upon the dual meaning of "to estimate." This experienced naval construction engineer says:

Those who require or seek estimates of cost need them for a variety of reasons or purposes, and these various purposes correspond with the kind of estimate required, for example:

"To estimate" may mean: To make a "rough" approximation of probable cost. This is the only kind of estimate possible when the specifications are not exact as to the extent and nature of the work which is contemplated. Such estimates as this are required by Congress upon which to base most of the appropriations. Such an estimate is required for large projects or for contemplated work not definitely decided upon, where the approximate outlay may determine whether the project can be financed properly, and whether it is worth while to go to the expense of making more detailed investigation and accurate estimates.

"To estimate" may likewise mean: To fix the value by comparison and experience; to calculate; and usually to make this calculation by utilizing all available comparative data. If an estimate is made for a prospective customer, it is usually in the form of a "bid," submitted on a regular form of proposal; and if the estimate is accepted and approved, it becomes the contract price. This form of estimate must be made and checked with great care; and it will be of advantage to be able to submit an estimate of this kind without undue delay. Hence both accuracy and promptness are desirable. Such estimates or "bids" are made by adding to the estimated *cost of production* a sum for *marketing* the product and for *profit*.

The term "estimated cost of work" is used to indicate the probable actual cost or outlay to the contractor, which is required for a specified production. Profit and selling expense are not included. Total cost is composed of labor, material and incidental expense. Attention is especially devoted to estimating the *labor*. Estimating the cost of material presents no difficulty to the experienced estimator after a complete list of the material required is prepared. The "incidental" expense can be allowed for by a number of different methods, depending upon the degree of accuracy desired, and upon the kind of cost-keeping system in effect in the plant.

In estimating or calculating probable costs—which must be done by comparison and experience—the estimator is bound to use some *standard* of comparison, not a fixed or immutable standard, but nevertheless a standard or guide, whether such standard is the written record of actual previous costs of identical or similar products, or whether such standard exists only in the mind or imagination of the estimator.

In thus quoting from Commander Ferguson's exposition of costs of production of ships, the analogy point for point has its application to the printer-estimator.

It would seem to us that the compilation of a book of such legal citations would be an interesting study worthy of the talent and painstaking scholarship of a man who is versed in the technique of cost accounting for printers and who at the same time has a mind capable of searching and isolating court decisions that may have a bearing on the accepted legal interpretation of the term "to estimate" as it affects printing contracts, their fulfilment or breach. Such a collection of pertinent judicial precedents would be a handy and valuable compendium to have on file in the printer's library or in the legal department of typographic organizations, where the information could be drawn upon by a printer-member before he resorted to expensive litigation if a dispute arose because of confusion due to one man's understanding of an "estimate" conflicting with another possible meaning which the party of the second part entertained in the transaction.



An effective piece of direct advertising, produced for Claire Belle Dresses, Incorporated, by Hughes, Wolff & Co., Rochester, New York. Reproduced here in original colors from plates lent to us by Hughes, Wolff & Co., through the courtesy of Claire Belle Dresses, Incorporated. For a description of the method of production see article on opposite page by Ed. Wolff.

A New Method of Color Printing

By ED WOLFF



RECENT direct-mail piece sent to customers and prospects by Claire Belle Dresses, Incorporated, New York city, utilizes on one of its pages a method of color printing which, it is claimed, marks a new development in advertising practice. This method of color printing is as simple as it is effective. The drawing, a fashion subject, was done in charcoal on a very rough board. From this a high-light halftone plate was made in 120-line screen, reproducing only the lines of the drawing. From this original plate were made five lead-mold nicketypes, one complete plate for each color to be used. Then from the first nicketype, intended to be used for the blue, were routed all the parts that were to be printed in flesh, green, henna or gray. The same method was adopted in routing from the other nicketypes the parts not required for their respective colors. The illustration opposite will make this all clear.

Thereafter it was, of course, merely a matter of careful register for the printer to produce the complete picture in the colors specified. The effect is a charmingly realistic appearance—as if the artist had drawn into each copy of the mailing piece a sketch of the dress in colored crayons.

The entire mailing piece, consisting of cover, size 9 by 12, and four pages, is richly in harmony with its fashion subject. The cover is embossed to a height exceeding a quarter of an inch—said to be the deepest embossing ever done on paper. A heavy double-thick quality white stock is employed. The embossed design is a facsimile of Lorado Taft's masterpiece, "The Fountain of the Great Lakes," in Grant Park, Chicago. To bring out the strikingly marble-like quality of the splendid embossing, which is in white, the background behind the five women in the group has been tinted a tan buff.

The inside pages are of a 120-pound white antique paper, deckle edge. The first of these inner pages shows the firm's trade-mark in black in the upper right-hand corner. Page 2 carries the figure in colors, shown on the insert facing this page, and the advertiser's signature in gray across the bottom. The facing page is hand-lettered, printed in the lead-pencil gray, and is appropriately enlivened with a "French" initial letter in green. The fourth page is blank.

The inside pages were neither gummed nor stapled to the cover. They were loosely inserted, the whole being held together with a white silk cord.

As a whole, the mailing piece is perhaps one of the most original and attention-arresting of its type that has ever been created. On account of the quality of the paper used, the rare die-work and similar factors, this particular piece is somewhat expensive—and its results are expected to justify the cost.

However, this unique method of color-printing is remarkably inexpensive in view of the effect produced. A line drawing in charcoal served as the copy. The original plate was a high-light halftone. The printing plates were five nicketypes on which a few hours of handwork had been expended. The only really notable excess of cost over that of a simple black-and-white reproduction was in the five press runs required to secure the necessary colors and a bit of added charge for makeready. The job throughout was handled by the printer as if it were a set of zincs designed for fairly close register.

The inventor of the process claims that it will serve, in his opinion, equally well for almost any job where several colors are desirable—foodstuffs, automobiles, patterned textiles, wearing apparel or any subject requiring color where line treatment

is permissible. He suggests, further, that its application to dealer display cards and posters offers a much-sought opportunity to get away from the conventional methods of handling, many of which have become admittedly overworked, with a consequent loss of freshness.

The embossing dies were furnished by the Beckett Paper Company and the embossing was done by the Hollenbeck Press, Indianapolis; the figure drawing was made by Miss Hazel Steinkamp, Rochester; the lettering by Jack Bieber, Rochester; the engraving by Hurst Engraving Company, Rochester; the electrotyping by the Rochester Electrotpe Company, and the printing by John P. Smith Printing Company, Rochester.

CORRELATED ORDERS

Almost any single piece of printing can be supplemented with another piece embracing a different appeal or fulfilling a different purpose.

A catalogue should have an envelope, an order sheet and a reply envelope. And these can go with a catalogue under the present postal rates; in fact, anything that appertains directly to the contents of the catalogue can go as an enclosure without paying premium postage.

When a business house has a catalogue in preparation, advance notices should be sent out to a good list heralding the catalogue and asking the recipient to return the post card enclosed if he is interested. Every commitment is an acknowledged prospect—a good lead for a salesman later on.

An order of letterheads or invoices should suggest to the salesman that he induce the customer to use inexpensive envelope enclosures which carry a message at little cost, because the mailer makes use of the postal sales margin that is his. And particularly is this feasible under the new postal rates. Tell the customer to use his mail to the limit. He has the right. Remember that business is built through multiplied messages.—*The San Francisco Printer.*

THE CLOCK WITHOUT ANY HANDS

The other day walking along the streets of the ancient city of London, I came across the most extraordinary window display. I will not describe all of it. I will only speak of the thing which stood out more than anything else. It was a clock without any hands. The pendulum was moving. The works were in motion. Everything about this clock seemed to be in the very best of condition with one exception. Its face had the numbers of all the hours. But no hands moved upon it. It was doing everything except indicating the time. And that was the one thing for which the clock had been made. I walked on past the window thinking. I was not thinking of clocks. I was thinking of people. I was thinking of people whose lives are full of motion and activity. But the motion never comes to anything. The activity never really works out in definite achievement. They are like clocks without hands. Then I thought of the people who with all their fully occupied days and hours miss the very purpose for which they are in the world. You can hear the "tick," "tick," "tick" of their lives. But you can never tell the time from them. Their lives are as empty of moral and spiritual meaning as a clock without hands. They are wound up, they are running. But they never indicate the hour. The people who tick but never keep time are a part of the waste material of the world.—*Dr. Lynn Harold Hough.*

In Three Years

A Story of a Woman and the Printers of Chiapolis

The Third Year, Part III.—By R. T. PORTE

FOR some reason we had a larger attendance at our luncheon that week than for some months. Mrs. Renier had come regularly, rarely missing a single meeting, yet she had taken little, if any, part. She had seemed content just to listen in. You know how most of the meetings are. We read the minutes. I make a report. Some one gives a little talk, or we get an outsider to talk, and then we discuss printing or the lack of printing, where such and such a job went, and so on. Just good old friendly meetings where the boys could make dates to play golf or bowl, or get to understand one another.

This time we didn't have a speaker, and Charley Brown, for some unknown reason, asked Mrs. Renier if she didn't want to say something. She had been attending the meetings, and they all wanted to know how she liked printing and whether there was anything they could do for her. Then things started for the Ben Franklin Club of Chiapolis. In fact, it was the death blow of our little organization. Mrs. Renier said:

I have remained silent because I wanted to find out what the club is doing, and also to try to get something out of it that might help me in my printing business.

I could not help wondering week after week why you are in the printing business. I haven't found anything very wrong with it. I like printing—like it better than any business I know of. The reason I like it so much is that it has such wonderful possibilities; its greatest opportunities lie in developing more business.

Nearly everybody uses printing these days, yet more printing could be used and will be, even in Chiapolis, if we who are in the printing industry will try to develop that business and go after it. Yet about all I have heard at these meetings is what a terrible business it is; the machinery men are starting too many printers in business on low terms and easy payments; the paper houses are giving too liberal credit; there are too many printers in Chiapolis, too many printers everywhere—but it is hard to get good men to work in the mechanical departments, and as for salesmen—why, there are none. Almost any business is far better than printing, including digging ditches, bootlegging, clerking in a grocery, dress-making, cigar making and perhaps being mayor of Chiapolis.

This talk of too much competition is all nonsense. It is an old story and thoroughly worn out. Why, the prospective mother-in-law of Ben Franklin objected to him because he was a printer and there was another printer in Philadelphia! That was too much competition. He could not possibly succeed. If there were only one printer in Chiapolis, he would kick about the competition of the printer in the next city, in the next county, the next state, or in England or France or some other foreign country. I am afraid this affair of Franklin's was the real starting point of "too many printers." Yet Franklin helped to finance many printers, and did not seem to fear competition. While actively engaged in the printing business, he started many schemes to help his business and make more printing.

Isn't it time to stop all the cheap jokes about printing as a business, about who cut the price, the job that went out of town and all the rest? What good does it do and where does it lead us?

Are our meetings to continue in this manner—just social gatherings where we can meet and keep acquainted—or are we here for real business? If our aim is merely to be sociable and agreeable and well acquainted, I want to know it, as my impression has been much different. I have been coming here with the hope of getting some help in my business and perhaps of being of some help to others. If this is a business organization, not a social one, then why not get down to business—do something and get somewhere, have a

program, adhere to it, fight for it and pay for it? For one I am not willing to let the secretary do everything. Every member of our organization should do something and I want to do something. If it takes more money, why not pay it? Certainly we are not getting our money's worth now, but if the organization really does something, it would be worth three times the present cost, or even more than that. I am paying too much now for what I get out of it, but I would gladly pay three times the amount if the club amounted to something.

I think even the name of this organization is wrong. It should not be a "club," but a live and fighting organization. Ben was too fine a man to have his name tacked to just a club that meets weekly and does nothing. Franklin was a doer, not merely an eater and a talker. I am proud of the printing industry of Chiapolis and of the men and women engaged in it, even if I am not proud of the club and the feeble attempts it is making to be of some service. Why camouflage behind Ben's name? Why not come right out in the open and proudly announce that we represent the printing industry of Chiapolis—that we are not ashamed of it but proud to be known as printers, members of a wonderful industry to which the world owes much?

It is easy to condemn, to find fault with what exists, and to decry the efforts of those who are undoubtedly doing what they think is for the best. The man or woman who merely picks fault, points the finger of scorn, and fails to give something better, is not worth listening to. A printer who says the present club is no good, finds fault and quits paying dues, is not worthy of the printing industry. He is not a real printer at heart. He is just in the business because it seems an easy way to make a living.

The man who thinks the printers' organization has only to wave some magic wand, to talk with those who cut prices and to scold printers in other cities for trying to get some orders in Chiapolis, who says he is willing to charge right prices if the others only would, who believes then that this world of hard business would be a perfect heaven for printers, however poor or incompetent they may be, is thinking wrong and talking nonsense.

If I did not have something which I believe is practicable and possible, and which will make for a good business organization for the printing industry of Chiapolis, I would not have dared to find fault with what we are doing now. I have given this matter a great deal of thought and have investigated what other printers' organizations have done and are doing. Here are some of my ideas, whether you think them worth while or not.

It is folly to undertake any proposition looking to the fixing of prices. I do not want to be dictated to as to the prices I charge. I have a price list of printing and I use this for my guide on much of my work. In many cases I charge more than the list calls for; in some cases, but very few, I charge less. I have found it fairly accurate and very reliable. It has been my one great help, but I would not agree to be bound by it. I do not care if the rest of you make your charges by it, or cut the prices, or what. Whatever your prices are does not make a particle of difference to me. I have found out in many years of business in printing and in other lines that if prices are fairly reasonable for the quality of work done, business will come, regardless of price, provided there are other factors worth while. I wonder how some printers get anything at all for their printing. I would not turn out such work. If they can get business only by cutting prices they are welcome to such business, and the buyers are welcome to such printing—they are being robbed, no matter what price they pay. I refuse to do the work of a bungler, at a bungler's price or at twice his price. I am opposed to any scheme for the fixing of prices for all printers. It has never worked and it never will.

With this understanding I want to tell you of some things we can do, and I believe they will be worth all they cost. First, the dues should be tripled and all members should pay them quarterly in advance. Those who have the welfare of the organization at heart should sign a perpetual membership, pledging on their sacred

business honor never to resign, to pay dues quarterly in advance, to take an active part in the organization and, above all, never to advocate price fixing, although the question of a proper price for certain kinds of work may be a subject worth discussion at any time. As evidence of good faith in this proposition, I stand ready to make such an agreement and here is my check for three months' dues in advance at three times the present rate. I shall be happy to give it to the secretary, provided a change is made in the present organization and something is done.

With the dues increased, the next thing is to spend the money wisely. The first step is proper business education for printers. Some one, I don't know who, said that no man should be allowed to engage in the printing business without having first taken a course in bookkeeping. I agree with that, and as we have half a hundred now engaged in the printing business who know nothing about bookkeeping, I think we should employ an expert bookkeeper or accountant, one who knows something about the problems of printing, not merely a teacher of accounting. This man should have two or three assistants. Each member of the organization who does not have a bookkeeping system that comes up to certain standards should change his system and have a proper one installed by the expert who will keep it and balance it regularly, with the aid of his assistants, until such time as the printer can keep such a set of books intelligently. But even in that event, the books should be inspected at regular periods to see that they are kept properly, that a trial balance is taken monthly, and a profit and loss statement made out. The purpose would be to let the printer know whether he is making money or not. The bookkeeping system that does not do this is of no value whatever. To my mind, the greatest trouble with the printing industry today is the lack of practical bookkeeping methods.

Some one says something about cost systems being needed. Yes, cost systems are needed. A cost system is a vital necessity in any printing plant—after a proper bookkeeping system has been installed. I know of printing concerns that claim to have cost systems, but they are unable to take a trial balance of their books. They have no idea of the financial condition of their business, yet proudly proclaim their cost system and what it has made them. How can any concern have a cost system worthy of the name if it does not have a proper bookkeeping system to back it up? That is the first essential, because from such a system it is necessary to take the proper figures to ascertain hour costs. Most of the cost systems I know about and have heard about from printers in other parts of the country drift into mere time-keeping systems—not cost systems—because proper bookkeeping methods are not used.

Too much nonsense has been written and spoken about cost systems by those who know little about them. They have gained a little knowledge, then pose and appear before the printing world as experts, saying things that only irritate business people who know. One such "expert" stated that if all printers in certain cities and localities would put in cost systems their prices would soon be alike. What utter nonsense! We all know we can not do the same kind of job in our plants twice in succession at the same cost. I have had my costs vary thirty per cent in my own plant. I am not an expert, but two years' use of a cost system has taught me that much. So much pure bunk has been published and said about cost systems that it is a question whether the average printer would know a cost system if he saw one.

I am not in favor of a "simple" bookkeeping system merely because it is simple, or an elaborate one because it looks intricate and has a lot of forms. One minute after the last original entry has been made for the month I can tell whether I have made money or not. That is what I want to know the very first thing, and that is the principal purpose of a bookkeeping system. If it can not tell this correctly and quickly, without a mass of figures, the bookkeeping system is not what it should be. That has been the foundation of what success I have had. It is easy to have such a system, and from it can be obtained the figures necessary to secure our hour costs for a cost system, and with a proper cost system and a price list for easy pricing of work, the rest of the business problems need not worry us very much. Things should look brighter for the printing industry of Chiapolis.

But, even with this accomplished—real systems installed in our places of business—there are other matters we can take up that are very vital. There is the question of credit. I dislike to say it, but our present organization system of credits is a joke. It is certainly

elaborate enough and in theory it is wonderful, but, like most theories, it falls down in practical use. We can easily secure a right system through coöperation with the Chiapolis Credit Bureau. That bureau has the system and the machinery, and by becoming affiliated with that bureau as a special department we can take advantage of its plans and can develop a credit rating and checking system worthy of the name. I am sure this can be arranged with the bureau, as several other business organizations have special departments in connection with it. It also works in connection with the Credit Men's Association, and this would make possible real credit information.

In addition to this, it might be well to engage at a fair salary some young man who has just been admitted to the bar but is yet without a practice, to take charge of all collections, take them into court if necessary, and attend to other legal matters that might come up. He would prove a valuable assistant to the present secretary, who will be a pretty busy man if we really undertake to make this a real business organization, as I am sure we will do. Such a young man could handle much of the detail office work.

Very little is being done by the printers of Chiapolis to advertise the printing industry. Some print a few advertisements, blotters or house-organs, but only as individuals. There is no set program with a definite purpose. We all do it because we think it will pay or because some other printer gets out a blotter and we do not want to be behind the times. Our customers like them. Frankly, I am not proud of my advertising, although I believe it has paid so far. I think it can be improved, but it is not for the organization to advertise individual printing plants, but rather to advertise printing as printing and to make known its thousands of possible uses. Our advertising should never be just mere pleas, like "Please give us some of your printing"; we should have campaigns that are dignified and to the point.

To do this properly it is necessary to have a mailing list. Some one asks why we don't use the Chamber of Commerce mailing list. I don't like second-hand things, or taking something for nothing. A great many names on the Chamber of Commerce mailing list are of no value to us. We ought to have our own mailing list, composed of those who buy printing or are prospective buyers of printing. We should have our own addressing machine, stencil cutter, and everything to go with it. One clerk should have charge of it and it should be her business to keep it corrected and up to date. The mailing list can be indexed as to classes of business, into large buyers and small buyers, professional men separated from merchants, manufacturers from retailers, and all the other possible combinations.

By doing this the small merchants can be told of the benefits to be derived from good printed stationery, and samples may be sent him. We can also show him how dodgers and circulars—even well multigraphed ones—will help in his business. The larger business houses can be approached in a different way; so also the professional men. My only warning is not to make us all ridiculous by overstating what the average printer can do in preparing copy and inaugurating an advertising campaign for the bigger concerns. We should rather attempt to point out that printers are more or less individualists, and that while there are some plants that produce anything from a calling card to a fine catalogue, yet there are printers who thoroughly understand certain classes of work and are in a position to produce that work more satisfactorily than others. For instance, Mr. Duncan does a great deal of printing for bond dealers. He understands their wants and knows just how to get out their circulars and other printing. I probably could get out a circular, if the copy were in right shape with everything marked, but I should dislike to take some of the copy he gets and undertake to make a proper circular from it. I can handle display advertisements for advertising men and a vast amount of other work, but I shy at some kinds of printing because I know I can not do it profitably or as well as some other printers can. There are printers with small plants who can give individual attention to many customers, yet can not prepare copy or handle big propositions. Yet we all know that one printer with a small plant makes a business of two and four page envelope enclosures and sells them to customers of other printers.

I have seen some of the advertising matter sent out by organizations in other cities and do not wonder that the campaigns fell down. They were shot in the air, no proper mailing list was prepared, the whole thing was unwise to start with, and the reaction to the advertising was very bad.

There is the matter of printing leaving Chiapolis when it could just as well be produced here. I am of the opinion that much of this is our own fault, simply because we do not have the foresight to go after it, or because we have failed to impress buyers with the fact that we can handle the work. There is an organization in Chiapolis known as the Merchants' Association which is connected with the Chamber of Commerce. Its purpose is to keep trade at home, and I think it is an organization we should know better. We ought to have a proper person represent us there and see that our interests are taken care of. A committee might be named to draft a letter to the association calling attention to the fact that much printing is leaving the city and that, as the printers of Chiapolis have only the local field from which to get their business, when printing goes out of the city it means a lessened pay roll, which means less business for the merchants, the bankers and every one in Chiapolis, because the printers and workmen in other cities do not spend their money in Chiapolis.

These are only a few of the things that come to my mind now. I have been thinking about some others, and I wish I had made a note of them, but these will make you see that we can do some-

thing if we but will. We do not need to sit here week after week doing nothing, saying nothing about nothing, and keeping a paid secretary and a stenographer doing nothing about nothing. I believe the time has come to change our organization, and I want to know if the rest of you feel the same way I do about it.

I therefore move, Mr. President, that a committee of three be appointed to go into the matter of reorganization.

Walter Tangier seconded the motion. No one else spoke on the motion, and it carried. Mort appointed Mrs. Renier, Walter Tangier and Charley Brown as the committee, and suggested that this committee draft a letter to the Merchants' Association. Some one moved we adjourn and the meeting was over.

What are you smiling at? I see nothing to smile about, even if some of her ideas might turn out well. Do you wonder now why I wanted to warn the secretary of the Rotary Club to beware of her? But, thank goodness, it is not going to last for long. That slip of paper explains why I breathe a bit easier, but we might as well get a little something to eat. Then I will tell you about that paper, and what happened next.

The Dry Mat Versus the Wet Mat

By ROBERT F. SALADE



IT is interesting to compare the advantages of both the wet mat and the dry mat in such work as making stereotype plates for newspapers. These different kinds of mats—or "flongs," as the English printers call them—have their own peculiar advantages, which will be explained in this article. At the outset, it seems well to mention that the wet mats are being used in the majority of American newspaper plants, particularly by the largest daily and Sunday newspapers. However, the use of the dry mat in this country has been rapidly increasing in the last few years, and one manufacturer of a patented dry mat claims that fifty per cent of the United States newspapers that are stereotyped are now using dry mats exclusively.

The most important differences between the wet mat and the dry mat, from a mechanical standpoint, are as follows: An impression of a form—especially a form incorporating halftone plates—is not so deep with a dry mat as it would be with a wet mat. This fact is easy to prove. On the other hand, the wet mat requires more elaborate preparation than a dry mat; in fact, the dry mat is practically ready for use, while it is necessary to make up an entirely new supply of wet mats in the stereotyping department every day, and this, of course, takes time.

The greater number of dry mats shrink to some extent, but this may also be said of the majority of wet mats. Dry mats will dry more rapidly than wet mats. This is naturally a time-saving factor in daily newspaper work. But the dry mat is generally dried out of contact with the form, and this often causes shrinkage of the mat and defective impression. The wet mat is always dried while on the form. Wet mats call for the use of felt molding blankets on the form, and these blankets must be hung up to dry after a day's work. The dry mats also call for the use of felt molding blankets, or special cork blankets, but it is not necessary to have these dried after use.

Practically all makes of dry mats have a rather rough molding surface, and this is not well adapted to halftone work. This defect is being overcome to some extent by the use of "facing" paste—a special compound made to give the molding side of a dry mat a smooth, glossy surface. The facing paste is necessary when a matrix is to be made from fine-screen halftone plates.

Manufacturers of newspaper and stereotype equipment are now supplying a powerful machine known as a "two-speed matrix roller," which can be used in making either wet or dry mats. The form to be stereotyped is placed on the bed of this machine; a wet or dry mat is laid over the form; a thick felt blanket is then laid over the back of the mat, and the impression is then taken at the speed desired. When a dry mat is used, the best result is often obtained by using a special cork blanket about one-quarter inch thick, which does not give a deep impression. When a wet mat is used on the same machine, two thick felt blankets are often applied. The form containing the wet mat and the damp blankets is then shifted to the drying table, to have the matrix dried by steam or electric heat.

Wet mats are made by stereotypers right in the newspaper plant, in advance of a day's work. A wet mat consists of sheets of different kinds of paper pasted together with a fire-proof composition made of flour, china clay, glue, gum and size. Almost every stereotyper has his own private formula for this composition.

The chief advantage of the dry mat over the wet mat is the saving of time in the stereotyping department. The wet mat still holds the lead for quality production and it is better suited for work containing halftones of the finer screens.

HOW WILLIAM ALLEN WHITE GOT HIS START

Walter Tittle, the distinguished artist, in an interesting character sketch of William Allen White, of Emporia, Kansas, tells in the *Century Magazine* of his meeting with Mr. White at Madison Square Garden, New York, during the Democratic convention in the summer of 1924. Mr. Tittle asked the sage of Emporia if he were a delegate to the convention, and Mr. White replied:

Heavens, no! I am merely a reporter. I started life as a printer's devil, and later developed into a reporter pure and simple. I am covering this convention for my own *Emporia Gazette* and some other papers. I have never been tempted to wander far into other fields of literary endeavor. Play-writing, for instance, has never tempted me. I am positive that I am the only living person who has attained authorship of as much as a thousand words without being lured into writing, "Act I, Scene I." I have no dramatic sense whatever. Reporting is my job.

Collectanea Typographica

By HENRY LEWIS BULLEN

Typography Is Time-Saving Writing

It is the greatest invention man has ever made—this of marking down the unseen thought that is in him by written characters.—Carlyle.

Collectanea Plays Truant

COLLECTANEA has played truant since November, 1924. Excuse: Recovering from a long holiday in the old world. That's the only unpleasing thing about holidays—one has to come back. The old world, by the way, is by no means effete. Any receptive tourist who takes the time may learn a great deal about many important things from the old-worldlings—printing included, if we consider France, Italy, Germany and Austria. Except in rapidity of production the best printers in those countries have nothing to learn from the best printers among us.

Collectanea, in the next issue of *THE INLAND PRINTER*, will begin a short series of articles on his European experiences. *Collectanea* brought back with him many early and rare masterpieces of printing, and also an extensive collection of current European fine printing, book and commercial, which at the present time is perhaps more important to American printers than the old books. This collection is now on exhibition in the Typographic Library and Museum of the American Type Founders Company in Jersey City. *Collectanea* believes our best printers, and especially our engravers and decorative artists, may learn much from this collection of European printing. It is an exhibition never equaled in America for brilliancy. It is especially strong in colorwork. It is hoped that arrangements may be made to show it in the larger printing centers.

* * * *

Printing Is Time-Saving Writing

ON this page we show a picture of a work shop for making books with pens, the method used in Europe for many centuries before types took the place of pens. This picture is reproduced from a wood engraving used in an edition of Vergil printed in Lyons by

Jacques Sacon in 1499. In the center is the reader, dictating to four scribes who simultaneously pen the sentences, thus completing four copies of the entire book in the time the manuscript could be read to them. We read in Cicero's works, written fifty or sixty years before the Christian era began, that in some work shops as many as fifty scribes were employed to write from the dictation of one reader, producing fifty books at each reading. By this method in many work shops millions of books were made—among them, in the classic period, many first editions of authors whose works are, in the very hour in which these lines are being read, keeping many fast motor-driven printing presses busy in more than one country. Who are the authors whose works have been issued in as many editions as those of Homer, Plato, Horace, Cicero, Vergil and many others of the so-called Pagan era, whose popularity among educated folks will never end? Under the conditions shown in our pic-

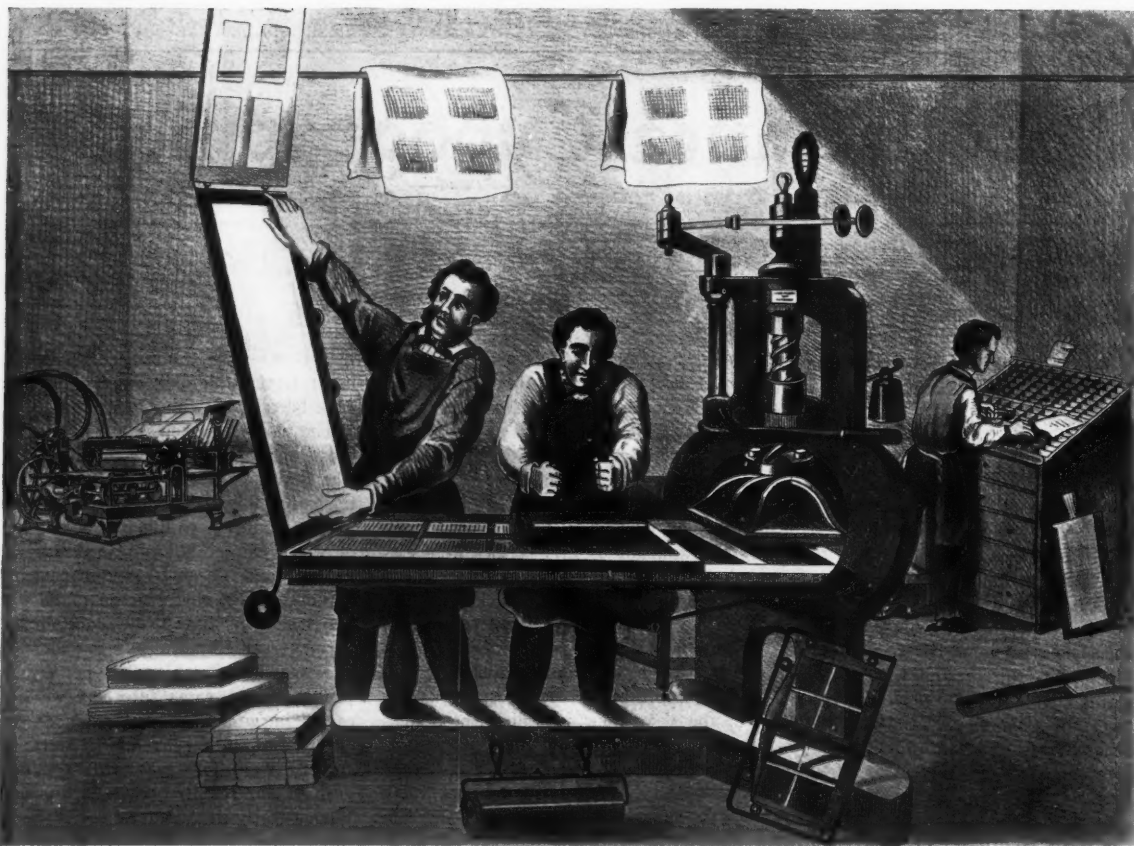
ture books were produced that surpass in craftsmanship and beauty any that have been made with types.

The names inserted in the picture are those of the editors and commentators. The positions of the writers seem quite uncomfortable, yet in this respect our picture confirms with not a few others drawn or painted before printing was invented; and we may assume that the author was drawing a scene familiar to him, as in his time books continued to be made calligraphically.

Now, when Gutenberg's types and his printing press came into use we may easily imagine with what wonder and enthusiasm these inventions were received. A printing press that produced perhaps one hundred pages in one hour was properly regarded as a miracle of time-saving. It certainly put the makers of books with pens out of business in short order, although for some years after the invention there were a few wealthy, fastidious book buyers who



Printing Is Time-Saving Writing. When pens were used, before types took their place, such work shops as the one here pictured were numerous. This is a four-man shop, each scribe working from the dictation of the reader in the center. See descriptive article on this page.



Printing Is Time-Saving Writing. On preceding page is a picture of a medieval work shop for making books, circa 1400. This picture of a printing office in Utrecht, Holland, circa 1830, illustrates the progress made in methods of book production in a little more than four centuries. In 1830 these improvements were regarded as astounding. The cylinder press was just coming into general use, hand-driven by means of the big fly-wheel, but was regarded with such distrust that the best work of a printing house was given to the hand press, which as shown here is a Stanhope, the first all-iron hand press. "Collectanea" learned printing in a shop but little more advanced than this, having three hand presses, always busy, and one cylinder press, used on inferior-quality work. That's only fifty-five years ago.

affected to despise the type-made books as shoddy imitations of the "real" books—the pen-made books—much in the same mood as that of many book lovers among us who view our necessary, wonderful halftone pictures with disdain.

We have now, probably, reached the maximum in rapidity of output. For a long time following the introduction of cylinder presses the quality of printing of all kinds deteriorated, because printers were chiefly interested in a succession of inventions which increased output. As that diversion is coming to an end, more attention is being given to the art itself, as practiced in our general-purpose printing houses. The quality of printing is improving, but its chief triumphs will be attained in the future, which will be glorious. This progress will not be restricted to the printing of limited edition books, painfully planned and executed in emulation of past performances, but will enter our homes in the fine formats, finely executed, of recurring best sellers, and will be as evident in printing for commercial purposes. In a great printing press factory *Collectanea* once saw a large sign, visible to most of the employees, which read, "First learn to do

a thing well; then learn to do it quickly."

In our art of printing, since the advent of the cylinder press, not much more than one hundred years ago, this good advice has been reversed. We have learned well and thoroughly how to print quickly, and now we are learning how to print better and better every day. When every printing house is on a par in rapidity of production, competition will be shifted to quality, an emulation that will benefit the producer as well as the user of printing. In the future the best printers will be the most prosperous.

* * * *

Art Atmosphere

IN the fall of 1924 a small but well sculptured marble bust of Augustus Caesar was drawn up through the pipe of a dredging machine from the bed of the Hudson river, opposite Rector street, New York. As the bust was rescued from other debris and cleansed, a Greek laborer employed on the dredging machine offered to buy it for his week's wage—\$37.50. That obscure man had in his soul the spirit which, twenty-two hundred years ago, made the Greeks the preceptors of the occidental nations in

the fine arts. It is interesting to find in the lowly workman a survival of the worship of beauty that gave to ancient Greece its preëminence in art and literature, now utterly lost. Among modern nations the Italians and French possess most of the esthetic spirit of ancient Greece. They live in an atmosphere of art—especially the Italians. The unequaled art museums of France and Italy are thronged on holidays and Sundays by wage-earners and their families. Seeing this we cease to wonder at the superior excellence of the art craftsmanship of those countries. It was observed during the great war that a large proportion of French and Italian soldiers on leave flocked to the art galleries, the while other allied soldiers found less lasting pleasures. Love of art is a great asset for a nation. It can only be maintained and cultivated by studying good art—hence the importance of having good art museums and using them. With an art atmosphere lacking, it is not surprising that the larger proportion of art manufactures offered in our shops are of foreign origin, coming from countries where the arts are cherished by the governments and loved by the people.

PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Temperature Required for Collotype

J. Johnson, Detroit: There is no area in the United States that will compare with middle Europe for printing collotype. You must work in equable temperature and humidity, and this can best be produced by proper apparatus which will give an artificial climate anywhere.

Desensitizing Wet Collodion Plates

For some time it has been found that by using a desensitizing solution in the developer, dry plates may be developed in a stronger light than formerly. Alphonse Audy has tried the idea successfully in wet-plate work, as told in "Penrose's Annual":

"After reading about the experiences of those who have used desensitizers for dry-plate work it occurred to me to try the idea in wet collodion work. After many fruitless trials I succeeded in getting excellent results by the simple addition of the dye to the iron developer. This just slightly colors the developer, and an operator who was handed the solution ready made up would not notice any change. The plate was flooded with the developer, and directly the image appeared the dark-room window was opened in a fairly strong north light, in which the plate was developed to full density without any sign of fog. The dye was a yellow one, auramine, I believe, and sixty grains in sixty minims of alcohol was used, a little of this stock solution being added to the developer. It certainly worked like a charm, without staining the film."

Color Rotagravure in This Country

William Gamble has this to say in "Penrose's Annual" as to the future of rotagravure in America: "In America and in Germany efforts are being made to do multicolor printing on web-fed rotary gravure presses, two, three or four colors being printed successively from different cylinders. The chief problem has been that of obtaining exact register, but we have been informed that this has now been overcome. The work in the supplements of the *Chicago Tribune* and the *New York World* is now showing considerable improvement on the earlier results, but it is still far from the quality of the work done on sheet-fed presses. This may be due to imperfection in the process of making the cylinders, or it may be due to the difficulty of drying the ink between the respective impressions. There may also be faultiness of the ink in regard to color and strength. All these troubles will no doubt be overcome in time, and then we shall see an era of pictorial journalism in colors. The big editions required in America make web-rotary printing an absolute necessity if color gravure work is to be done at all. The fact that work can be done on sheet-fed presses does not appeal to the American publisher. Undoubtedly we shall see great developments in multicolor rotagravure in America in the immediate future. Its progress in Europe will be slower by reason of the more limited scope for it." "Penrose's Annual" is reviewed in the Book Review section of this issue.

Why Rotagravure in Colors Is Coming

David Greenhill, manager, Sun Engraving Company, London, in an address before the Royal Society of Arts, made the following prediction regarding rotagravure in colors: "Whilst as yet only in its infancy, color gravure has already achieved some beautiful results, and at a cost not greatly in excess of good three-color process by letterpress. Color photogravure (rotagravure), although difficult at present, will, no doubt, become more easy to handle as further experimental work proceeds; it promises results well worthy of the efforts already made and still required. It promises, first, to solve the paper difficulty, because it prints readily on beautiful book papers, and indeed on almost any uncoated paper, and so permanent papers can be used. Secondly, to solve the ink problem, because owing partly to the thickness of the film of ink used and partly to the nature of the color, the ink is far more permanent. The ink used in photogravure (rotagravure) printing dries very rapidly indeed, and the individual colors can be dried by means of heat and air almost instantaneously. This suggests the possibility of printing the second and subsequent colors with a rapidity hitherto unattainable, and for these reasons I believe that the future of color printing will be very greatly influenced by color photogravure, printed on multicolor machinery."

Photoengraving in Ireland

From the Irish Photoengraving Company, Limited, Dublin, comes a well illustrated book of fifty pages titled "Printing Blocks and How They Are Made," by James B. Aiken. Trouble comes so easily in Ireland the photoengraver is not exempt, according to Mr. Aiken, who writes about line copy: "I have reproduced sketches so fearfully and wonderfully drawn that it needed constant vigilance to keep the staff from throwing them in the dust bin, in the belief that they were the work of the messenger boy. One particularly vile attempt reached me with a pathetic request from the artist to 'give it a bit of touching up, if it would not cost anything extra.' Could I break his heart by telling him that *burning up* was the only thing that would do it any good? Usually, however, by a merciful dispensation of Providence, the worse the photo or sketch is, the less able is its perpetrator to see any fault in it." Writing about halftone: "A customer wanted a small block for a job he was anxious to turn out well. I quoted him for a halftone block, but he looked rather dubious. I tried to reassure him. I did my best to give him the impression that his block would attain the highest degree of perfection under the combined efforts of the entire staff and my own careful supervision. Still he didn't seem happy. At last he said: 'I don't quite like the idea of a *half* tone block. Expense is no objection; if I paid something extra could you not give me a *whole* tone block?'"

Mr. Aiken's book contains sixty-two instructive illustrations and the whole is highly creditable to author, artist and printer.

Lumitone

Salesman, New York, should be told that lumitone is not a high-light halftone negative process, but the surprinting of a transparent varnish on a printed halftone so as to give an added degree of brilliancy.

Cold Enamel Patent

From two sources comes information that the patented formula for cold enamel, printed in this department for January, page 562, is of no use, for the reason that the "key" to the formula is left out of the specification. If this is true, then the patent is valueless, for the reason that the act of Congress granting protection to inventors states that: "Before any inventor shall receive a patent he shall deliver a written description of his invention, the process of making or compounding the same, in such clear, full and exact terms as to enable any person skilled in the art to which it appertains to compound and use the same." It has frequently happened with chemical patents from abroad that there was a "missing link" in the formula. American experimenters kept at it until they found what was omitted, and then manufactured and sold the goods here. They had no fear of a damage suit, because they knew the alleged patent was invalid, owing to the fact that the specification was not a full description, as the law demands.

Further Claims Made for Sadag

The three-color Sadag insert in THE INLAND PRINTER for October and the announcement in the January issue, page 561, that Sadag has been secured for this country, have brought many queries, which Fred Thevoz answers as follows:

"Compared with tricolor halftone engraving, the time for photographic color selection, etching and finishing is reduced by at least one-half. In comparison with planographic printing there is an immense saving due to the fewer colors required to produce a given result, three colors being usually sufficient to obtain a superior effect to that which would require six or more planographic plates. There is no makeready on the press. Once the machines are started there are no lengthy stoppages. The speed of printing is from eighteen hundred to twenty-five hundred an hour, a fair average throughout the working day being two thousand impressions an hour. By running three presses simultaneously, one for each color, with automatic feeders, and carrying the sheets from one machine to the other, twenty thousand finished three-color prints can, as a general rule, be turned out in a working day. A fourth printing can be added if required, but is usually only necessary for the purpose of printing text matter in black. Printing can be done on any kind of paper, great economy being effected by using cheap papers. The presses at present available print a maximum sheet of 40 by 26 inches. We have not yet perfected the application of Sadag to printing from a web of paper."

NOTES ON OFFSET PRINTING

By S. H. HORGAN

A Rapid-Fire Camera for Offset Printing

The Bresma camera and films, it is claimed, will make twelve hundred negatives in four hours. It is intended for photographing book pages. The frontispiece of the book is focused, and then the pages are turned automatically by mechanism on the camera while the roll film comes into place, and the exposure takes place in the same way. The film passes through developing, washing and fixing baths, and then into a cutting machine, where the negatives are separated. As the negatives are not reversed, the camera is admirably adapted for offset work. For the reproduction of books no method can possibly compete with it, and since it is at present in use in Germany we may expect cheap books from there.

Offset Press Patents

In 1860 H. Voirin, of Paris, invented and patented a flat-bed offset press for tin printing. Later he modified it so as to print on paper from the rubber-covered offset cylinder. In 1884 Marinoni and Michaud, of Paris, patented a rotary offset press. Rubel patented his rotary offset press in 1907.

Aluminum and Zinc Sensitive to Heat

One reason why work that requires register can not be made partly on zinc plates and partly on aluminum is due to the unequal reaction of these metals to heat. For every 20° Fahrenheit rise in temperature, aluminum expands $\frac{1}{500}$ of its length, while for the same rise in temperature zinc expands but $\frac{1}{1000}$ of its length. For colorwork, all plates of one set should not only be made of the same metal, but of the same gage, and they should all be cut in one direction, out of one sheet.

Fundamental Principle of Planographic Printing

To answer many queries put in different ways, it should be said that zinc and aluminum have none of the characteristics of lithographic stone. This stone will absorb water and ink with equal facility but not in the same place at the same time, as water and ink repel each other. The metals aluminum and zinc have no more absorptive properties than a sheet of glass. The grinding of the surface of the metals causes them to hold moisture much as a sheet of glass does when its surface is ground. It is the treatment of the metal surface, after the transferred or photo-printed image is on its ground surface, that is most important. These etching solutions, as they are called, produce on the metal a new surface possessing entirely new chemical and physical properties which approach that of lithographic stone by absorbing and holding water and grease much as the stone does. This is the fundamental principle of planographic printing from metals, and distinguishes it from lithographic printing, which can be done only from stone.

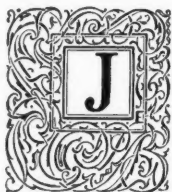
The Standardized Color Folly

Alexander Murray, in the *National Lithographer* for December, shows some of the fallacy of the attempt to standardize the three inks used in photomechanical printing. He says, among other things: "The modern exhibition (of paintings) is a riot of color . . . yet some would limit the process man in his already difficult task of reproducing this great and growing world of pictorial creation to the use of four standardized oil colors (printing inks). Can they not see already in certain magazine and catalogue illustration the banal effect of too much standardized processes? Suppose God had thus standardized the hues of our sunsets, or had limited the coloring of flowers to combinations of three pigments? It may be said that perfection is neither sought nor expected, but only practical commercial results. The question then arises whether it would be a practical commercial result if all the work of different commercial houses reflected the same color quality. . . . The conception should not recklessly be discarded that graphic art is an art and not a science. The votaries of the standardization cult could not in any sense claim to be practicing an art. Whence this consuming passion for extending standardization to the last details even of an art? Is it to be forever true that the characteristic feature of American production is that it is voluminous, cheap, standardized, characterless?"

"Standardized and characterless" is just what would happen if it were possible that colored printing inks could be further standardized than they were in the report of the photoengravers' association at its convention in Buffalo, 1920. Were it possible to standardize the three-color inks the printing would have to be done on standardized white paper. But fortunately advertising men and their patrons demand distinctiveness in their art and will therefore never submit to three-color printing on white paper that will appear monotonously similar.

The Printers of Abilene

Part XIII.—By MARTIN HEIR



JOHN BRUCE could with propriety have declined the invitation to listen to Dick Farwell's tale of woe. It is true he was employed to help the printers of Abilene in their troubles; but he got his salary from the association members, not from outsiders. Thought of in a superficial manner, he had nothing to do with the troubles of any one who did not contribute, who did not carry a membership card in the organization of which he was the directing head. But John Bruce was not superficial in any sense of the word; when he took the job as managing director of the printers of Abilene he did it with the purpose of raising the industry above the usual level, and he knew full well that if he was to succeed he would benefit members and non-members alike; that the results of his labors could not be confined to the few who helped in a financial way to keep the work going. Association work is peculiar in this respect, that it can not be kept within certain boundaries. Like a stone thrown in the water it will ripple the surface for a radius in direct ratio to its intensity; like the electric spark broadcasting the human voice or the tunes of brass or string instruments through the air according to the force of the current, it will shower its benefits over friend and foe alike according to the plan or the force back of the work: according to the enthusiasm with which it is carried on.

He also knew that a failure, no matter how small or from what cause, would hurt the industry as a whole and would probably tend to delay the intended results of his labors. He therefore welcomed the chance to be of service to the young printer, who evidently had started in business with insufficient capital and with nothing but his ability as a craftsman to back him up.

"You may relate your story as fully as you wish," he told Dick after Harry had left them, "although I am not as much interested in the details of your struggles as I am in your method of doing business. I understand that you are a high-grade craftsman, and a good producer. But what have you done to sell your product?"

"Well—to be frank with you, nothing much has been done. When I first started, I sent out some cards and some letters beautifully printed on good stock, and a few orders resulted."

"Then you sat down and waited, thinking that this advertising—probably immature—would bring in enough work to keep your shop busy. But it didn't, did it?"

"No. I can not say that we have been busy at any time since we started."

"And you did not follow up your first advertising either by other letters or by personal calls?"

"No—we soon found out that it was of no use. Worthwhile customers already had their printing connections; the others would not pay the prices we asked."

"But didn't it ever occur to you that this city needs at least twice as much printing as it now is using, and that it is only waiting for some one to come along and show people how?" John Bruce leveled his eyes directly on Dick's, as if to add force to his words.

"I've sometimes heard such statements made, but I've paid no attention to them; they did not seem to ring true. This creative printing is more or less of an advertising game, anyway, isn't it?"

"It is, yes; but so also is printing in general. All printing was created some time. Nothing just happened; not even the

plain envelope corner or the three or four line statement. Some one had to use gray matter and think it out. When we talk about creative printing, we do not always think of big advertising campaigns. Any improvement in existing forms, any little thing that will make a letterhead, a billhead or a statement more effective, is creative printing; in short, anything that will help to sell your customers' goods or services. The new idea in merchandising is not to sell the commodity as such but the service or comfort it will bring. A ton of coal is not sold or bought for the sake of the black nuggets but for the heat they will produce. An overcoat is not bought or sold because it is a desirable garment but because of the comfort and well-being it may create; if it is of a good material and well made it will not only keep out the cold but will also add dignity and class to the wearer. An automobile, whether a Ford, a Packard or a Lincoln, will bring its owner to his destination; but the distance from the radiator cap to the back seat will bear witness to the world of his financial or social standing. So also with printing; it is not what it is that counts, but what results it brings.

"Thus there are two roads open to you: One is to produce printing of the ordinary kind cheap enough to undersell your competitors. This may possibly keep your shop busy, although even such printing demands some selling ability. Furthermore, if you can do it, your competitors probably can, and you will be no better off. The other is to produce printing with a purpose, printing that will help sell your customer's goods or service. In this line the market is not crowded, while the demand is great and the profit limited only by your ability to produce."

"Yes—that's just it: my ability to produce. How do you or I know that I can?"

"Well—suppose you can't. Some others can. Isn't there a possibility you can find some one with ability as a producer to go in partnership with you? You are at the end of your line now, you know, and any help you can get is better than nothing."

"There probably is; I hadn't thought of that. But will any one with such ability tie up with a concern on the brink of bankruptcy?" Dick asked, in a tone that indicated he was treading on thin ice.

"I don't know," Bruce answered. "You can't find out before you try. But let's go to your office and see how bad matters really are."

The office of the Good Will Printing Company was not inviting to the eye, to say the least. Directly opposite the entrance, across the alley, was an abandoned livery stable, with some of its accumulated refuse still in evidence. The office itself was a cubby-hole, with light from one small window. A desk and two chairs, which plainly had been bought second-hand, and a number of paper sample cases of every shape and color, were the only pieces of furniture visible; the window sill was littered with advertising literature of one kind or another, perhaps thrown aside for more careful perusal when time or inclination permitted.

The workrooms, however, told another story. There everything was orderly. The imposing stones and the frames were as clean as if they had been scrubbed, and the four presses hardly showed a scratch in their blue paint. It all indicated the superiority of the workman over the business man.

John Bruce sniffed the musty air in the front office, and frowned.

"No wonder you didn't get any repeat orders," he said, glancing around. "People nowadays judge by appearance more

than by quality. The first thing you should have done was to furnish your office tastefully and invitingly. It is the first thing your customer sees when he comes into your place; his first impression of your business methods. In your case he couldn't help but get a bad first impression. Not much chance that he would ever come back. Thus he would be lost to you as a customer. No matter how clean and nice your workrooms are, it is in the office you are doing business with your customer, where you plan his work with him and book his orders. He does not care about your type and presses; he takes it for granted that you have equipment if you are in the printing business; but he expects a clean, comfortable place to talk with you about his wants. If he is a business man he expects to be met in a business way and in a business place. You lack all that."

Dick listened attentively to this arraignment, although he debated with himself whether to resent it as uncalled for from a stranger or to accept it as the frank criticism of a friend and well wisher. It seemed hard to admit that his lack of business knowledge had been a big contributing factor in his failure. On the other hand, wasn't the criticism deserved? And if it was deserved, why shouldn't he take it with good grace? His better judgment told him that this would be his proper course.

"Why—yes—I guess you are right," he admitted. "I can see it all now. Coming directly from the case to a business of my own, with the point of view of the workman, I naturally considered the workrooms of first importance. There I had spent the better part of my life; there I had formed my habits and earned my living. The front office I had considered merely as a necessary evil: a place to while away the time when nothing else demanded my attention. But I see now where I was wrong."

"It's no use to cry over spilt milk. What has been done can not be altered. We must lay our plans for the future. Now, let's see your books."

"Books? What do you mean, books?" Dick queried, with more surprise than grace.

"Yes, your account books—your journal and your ledger," John demanded, frowningly and with pretended impatience.

"You mean books that I should have kept? I am afraid you've got me again. I've kept no books. I have a number of receipted bills in a file and in my pocket a few bills to collect. The business never has been big enough to afford a bookkeeper, and I admit I know little or nothing about keeping books myself. I have always known or have been reminded when the instalments on the plant became due. If I had the money or could get it, I sent it and got the canceled notes back. These I promptly burned, as I thought this was better than to keep them in the file. All other bills I kept on the spindle until I paid them; when they were receipted I placed them in the file. For work done I collected either at once or whenever I could. Such bills I kept in my pocket. I paid my men out of my receipts. Whatever was left when the bills were paid was profit. The trouble is, as you probably can see, there were no profits, nor have all the bills been paid."

"In other words, you don't know how the business stands this minute—whether you've made or lost money."

"Oh, yes, I do," Dick hastened to assert. "I know very well that I've lost money, because the money I had in the bank when I started in business is all gone; it wouldn't be gone if I had made money."

"Well, Mr. Farwell, I am really surprised at such negligence on your part. Don't you know that such business methods are criminal; that for tax purposes the government insists that every business must keep books to show net income?"

"No, I don't. You see, I've not paid much attention to these matters. I've occupied my time with the actual work of the shop; thought that to get the work out and collect for

it was more important than to waste time entering in books bills and sales that might or might not be of use. You must remember that only my wife and I are interested in this business."

"There you are wrong again. Whenever a man goes into business he takes in as silent partners the community in which he lives and the government of the country. These partners are silent only so far as the details of the business are concerned; they are loud in their demands when it comes to their share of the proceeds. It's therefore up to the business man to keep such books as will show what the actual proceeds are, both for his own protection and for the satisfaction of his other partners. When he neglects to do so he neglects one of his prime duties."

"I never thought of it that way. I thought that when a man went into business and did his level best to succeed he was satisfying all reasonable demands. A small business like this can't afford to hire a bookkeeper, and the man running it usually is too busy to make ends meet to give much of his time to bookkeeping, even if he knows enough about books to do it himself. Then what is he to do?"

"A man should always take time to do his duty, whether he is in business or not. You can judge for yourself now how much better off you would be if you had kept a small set of books. We came here for the purpose of finding out how your business stands, with the purpose of getting you a partner. Do you think you could induce any one to invest money under these conditions? People with money to invest are not always suckers, you know. The only thing to do now is to hire an accountant to straighten matters out. Will you do it?"

"Yes. I will do anything you suggest."

"Then, in a week or so we will know your actual status."



ARE WE MAKING REAL PRINTERS?

Where are the real printers of tomorrow coming from and how are we going to train them? This is one of the greatest questions before those who are in the printing industry and who take their work seriously, and who do not want to see it fall into the decadence of the past century. Are we going to reward an errand boy for faithful service by giving him an opportunity to waste his time (the most valuable time of his life) by letting him work four or five years in an office when he should have become a boilermaker or a surgeon? I say no! In my humble opinion, this is what we as craftsmen should do:

First—Find out why he wants to be a printer.

Second—Give him a tryout if his reasons are logical.

Third—During the tryout see if he has the mental, physical and esthetic standards that are required in the making of a craftsman—a craftsman in the true sense of the word.

Fourth—If possible, get coöperation from the Board of Education, Department of Research and Guidance, by having the boy pass an intelligence test and get his intelligence rating by scientific means.

Fifth—Devote at least half of the day to the vocational school, teaching of the great master printers and their works, grammar, trade mathematics, drawing, design, color and the fundamental principles underlying the trade and the spirit of true craftsmanship; the other half of the day in the shop, applying what he has learned in school.

Sixth—Show a personal interest in the boy and his work.

The pendulum of the industry has been on how much it will cost, with no thought of quality, but the pendulum has changed and is now swinging slowly but surely to the side of quality above price, and this is the side upon which we as printing craftsmen must prepare the boy of today for the printer of tomorrow. What are you doing for the boy in your shop?
—*The Pi-Box of the San Francisco Bay Cities Club.*

COST AND METHOD

By MARTIN HEIR

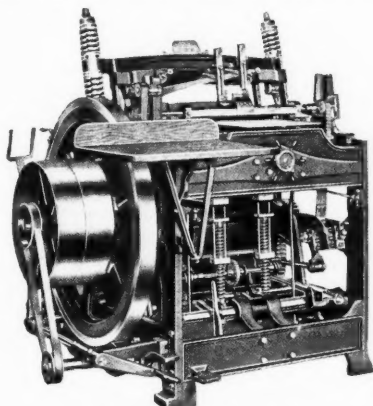
Author "Printing Estimators' Red Book" and "How to Figure Composition."

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

How to Estimate Printing

LESSON No. 17

HARD BINDING BY MACHINERY.—"The production of letterpress books by machine had its beginning with the invention of the rounding and backing machine," says John J. Pleger, in his volume on "Bookbinding." "The laborious hand or roller backing was thus eliminated." After the backs of the



Crawley Rounder and Backer

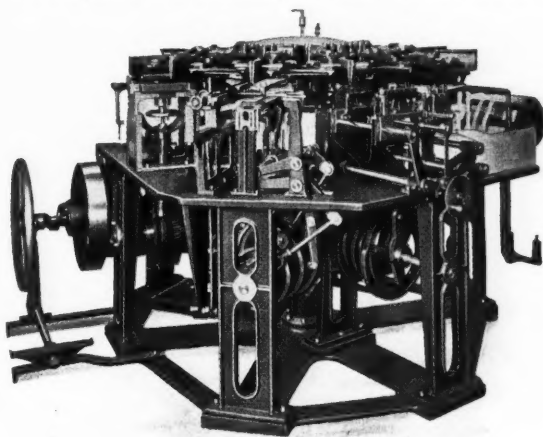
books have been glued they are fed into the machine between a pair of rollers, the back resting against the guides, which must be accurately set.

On the *Crawley Rounder and Backer* (illustrated above) the upper roller descends to the book, the guides rise out of the way, and the rollers rotate sufficiently to round the back and advance the book between a pair of jaws which clamp it firmly and bring it in contact with an oscillating concave form. This form (or former) first touches the back of the book in the center; then, with several movements, it pushes the signatures to the sides to form the ridges without meshing or straining the sewing. When the back has been formed the book is carried to the operator by the jaws.

There are three sizes of the Crawley machine: The small size will take books from 3 to 10 inches wide, $2\frac{1}{2}$ to $12\frac{3}{4}$ inches high or long, and $\frac{1}{8}$ to $1\frac{3}{4}$ inches thick, at a fast speed of fourteen or a slow speed of nine books a minute; the standard size will take books $3\frac{1}{2}$ to $10\frac{1}{2}$ inches wide, $2\frac{1}{2}$ to $12\frac{3}{4}$ inches high or long, and $\frac{1}{8}$ to $3\frac{3}{4}$ inches thick, at a fast speed of eleven or a slow speed of seven books a minute; the large size will take books $3\frac{1}{2}$ to $11\frac{1}{2}$ inches wide, $2\frac{1}{2}$ to 17 inches high or long, and $\frac{1}{4}$ to $3\frac{1}{2}$ inches thick, at a fast speed of nine or a slow speed of six books a minute.

The Bleauvelt Head-Banding and Lining Machine.—Headbands on books are made for the purpose of hiding the edge and enhancing the appearance. Silk or mercerized cotton is commonly used for such bands on the better grade of books, while striped calico is used in cheap edition work. The Bleauvelt Head-Banding and Lining machine will head-band and line books from $5\frac{1}{2}$ to 12 inches in length and from $\frac{5}{8}$ to $2\frac{1}{2}$ inches in thickness, measured across the joints in a straight line; the width is limited only by the size which may be handled with ease, as the book is fed back down, and there is nothing to interfere with the fore edge. It will also super and line the back without head-bands, and glue the back without either head-bands or paper lining.

The driving cams and gears are located under an iron table; on this table are assembled a number of small machines, each a separate unit, which may be cut off or added to suit the



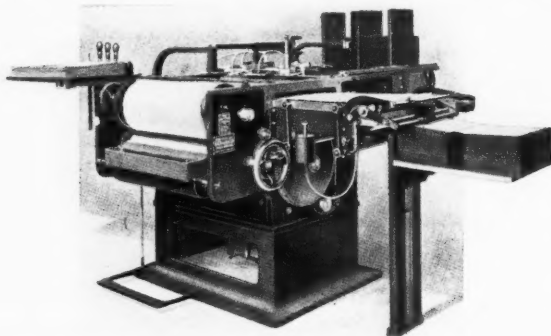
Bleauvelt Head-Banding and Lining Machine

work; all are controlled from the feed table by the operator. This avoids a waste of material when the machine is running without books in any of the jaws. On top of these separate machines there is placed a rotary carrier with fourteen jaws to hold a corresponding number of books; thus fourteen books is the limit that can be put into the machine at any one time. The books are automatically fed into the jaws from the feed table and the carrier moves them around to the first glue machine, where a coat of glue is applied to their backs. They are

then moved to the super apparatus, where the super is applied. At the second glue machine a coat of glue is laid over the super. The head-band is then automatically applied. The silk, mercerized cotton or striped muslin for head-banding may be obtained in rolls from bookbinders' supply houses. After the head-band is applied, the books pass to the paper-lining machine, where the lining is cut to size, pasted and applied.

The machine is speeded to fourteen books a minute. From 4,000 to 4,500 books may be considered a fair average in an eight-hour day. When large thick books are being made, the speed is usually reduced to twelve books a minute.

The Smyth Case-Making Machine is automatic in operation except for the feeding of the cover fabric. The boards are



Smyth Case-Making Machine

placed in magazines at the rear, and the glue is heated in a tank underneath at the front. The back lining is in a roll at the rear; the cloth or other material to cover the cases is cut to size and placed on a feed table at one side of the operator. The operator stands at the front and feeds the cloth or other material to gripper fingers on the cloth cylinder. As this cylinder revolves, the cloth or other material is brought into contact with the glue roll and receives an even coating of the proper thickness. A carrier provided with grippers then carries the cloth forward and onto a platform, glued side up. A pair of boards having been withdrawn from the magazines and the back lining stripped and cut to exact size, the boards are accurately positioned on the glued surface of the cover fabric. The fabric is then folded over them, the top and bottom folds first. The side folds are then made and the case discharged into a finishing press provided with water-bag bed, where it remains under an even and constant pressure over its entire surface during the time required to make the next case. These machines, when run at full capacity, will produce nine to twelve cases a minute. The standard No. 1 machine will make cases from $5\frac{1}{2}$ by $7\frac{1}{2}$ to $9\frac{1}{2}$ by $15\frac{1}{2}$ inches, measured over-all spread out. The special No. 1 machine will make cases $3\frac{3}{4}$ by $5\frac{1}{2}$ up to and including $9\frac{1}{2}$ by $15\frac{1}{2}$ inches.

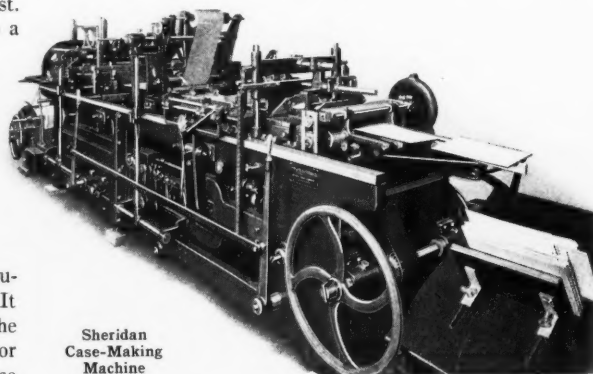
The Sheridan Case-Making Machine will average one thousand cases an hour. It is a machine made for long runs. It will make cases from $5\frac{1}{2}$ by $8\frac{1}{4}$ up to 11 by 17 inches. The cloth is cut and made up in rolls of the width required for the case. The roll is placed in the machine with the reverse side in contact with a cylinder which revolves in a tank of glue. The boards are cut to the right size, placed in the machine and fed in pairs from the magazine hopper. The fabric or cloth carries the boards between rollers, where the boards and the cloth are pressed together. A knife with V-shaped cutters at both ends cuts the cloth between the boards to correct size and shape for turning in. If the case is to be loose-back, it is fed in correct lengths from a hopper; the advancing edges of the cloth are turned over the edges of the boards and then pressed by the rollers; then the rear edges are turned over and

pressed down. Another roller passes between the two boards to press the back lining to the cover. The side turn-ins are then turned over and pressed by the rollers.

Casing-in Machines.—There are two such machines on the market: the Smyth and the Murray machine. As the name implies, they are both designed to securely fasten the inside of a book in the cover or case.

With the *Smyth Casing-in Machine* the operator stands at the right of the machine and places a book on the radial arm that is directly in front of him. The arm makes a third of a revolution, bringing the book into the center of the machine. It then descends to lowermost position, when paste rolls are pressed on to either side of the book and a case is fed in directly over it from a magazine at the rear of the machine. In the meantime the jointing-in device has been brought into a position directly over the cover. The arm then rises, drawing the book between the two paste rolls. The jointing-in device firmly forces the joints of the cover into the joints of the book, and swinging arms come down, firmly pressing the sides of the case against the sides of the book. When the arm is in its highest position it makes a third of a revolution, and delivers the finished book at left of machine. The whole process is automatic, except putting the uncased book on and taking the finished book off the arms, and ample time is provided for doing this. The arm carrying the book in process detaches itself from the arm-carrying drum, leaving the two remaining arms in a stationary position for the operator to put another uncased book on one and remove the finished book from the other; thus, at each third of a revolution of the arms a book is completely cased-in. The machine will average about six hundred books an hour.

The Murray Casing-in Machine adjusts the inside of the book in the cover without opening it. The book is pushed forward to the book blade by hand; the knife edge enters the center of the book, automatically placing it in correct position on the blade. This blade has a pendant extension situated above the paste tank. As the blade descends, this pendant extension dips into the tank. The pasting device consists of a pair of plates, one on each side of the blade, timed to move in and out as the book blade rises and falls. When the blade is at its height, the pasting plates advance into contact with the pendant extension, which has just emerged from the paste



Sheridan Case-Making Machine

box between scrapers, which remove the surplus paste. As the pasting plates recede, the book blade descends, and when the book blade is at its lowest position the paste is applied by the advancing plates to the sides. The cases are held in a hopper at the rear of the machine, and are drawn out from the hopper one at a time and fed on to a rounding and joint-forming device above the book. The book descends and enters the case, then is removed from the blade as a finished product. The capacity of the machine is about seven hundred books an hour.

Norman T. A. Munder: The Man and His Work

By ROBERT F. SALADE



WHenever writing anything concerning the life or work of Norman T. A. Munder, the great American printer of Baltimore, I can not help becoming enthusiastic. I know the man and his really wonderful work. I have enjoyed the privilege of visiting him, both at his business place and at his home. I have met and talked with him at numerous gatherings of printers and allied craftsmen. Moreover, I have on several occasions met him, unexpectedly, on the main thoroughfares of a number of large cities. No matter where or when I happened to meet Munder he invariably took time to chat with me, for a few minutes at least, and on every such occasion he greeted me with that pleasant, kindly smile of his. He would always stop to talk about some interesting subject, and in most instances the subject would relate to fine printing. When this man talks about printing of any kind, you are bound to "listen in." I have never left Munder without a feeling of enthusiasm about the graphic arts, or without wondering over his extreme knowledge of "The art preservative of all arts." All who have been fortunate enough to meet this master craftsman will agree with my impressions of him.

Mr. Munder is not merely an employing printer; he is first of all an artist, one that is capable of giving ideas and instructions to artists in other lines. And, then, he is a highly trained, practical printer who understands presswork, typography and all details having to do with the production of fine printing. He is a high-class business man, a salesman, a public speaker, and a lecturer on matters pertaining to printing and advertising. He is a gentleman of pleasing personality, and I am glad to say that he is a genuine Christian of the class that faithfully practices the Golden Rule. He has still other qualities which I could mention.

As a matter of fact, this man needs no introduction to the printing and kindred industries. Munder's reputation as an artist-printer has spread throughout the civilized world. Specimens of his illustrated art catalogues, editions de luxe, books and other work from his house are to be found in the principal

public libraries of the world. I feel certain that in years to come specimens of Munder book printing will be collected and regarded as rare books, just as the works of early master printers are being collected today.

Norman T. A. Munder was born in Baltimore, December 26, 1867. After leaving the public schools he attended the Friends school, and later took a special course in Baltimore City College. At an early age his attention was naturally attracted to the printing art, as at the time he was attending school his brothers, Charles and Wilmer, were conducting a printing business in Baltimore, and much of Norman's spare time was spent in their shop. He took delight in feeding a Gordon press; but one day, during the year 1878, he had the sad experience of losing the ends of two fingers in that machine.



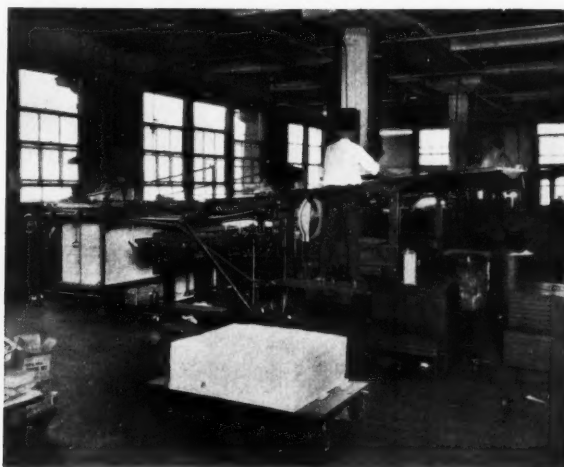
Norman T. A. Munder

In 1887 he became a member of the firm of Munder Brothers and gave his attention to that business until it discontinued in 1903. It was succeeded by the Munder-Thomsen Company, of which he became president. Mr. Munder continued as chief executive until 1909, when he severed his connection and formed Norman T. A. Munder & Co. When he withdrew from the Munder-Thomsen Company, nearly the entire organization which he had built up followed him. To start off the new business he had some \$25,000 worth of contracts for printing, and from that time on the business has been growing to larger proportions every year. In 1916 Norman T. A. Munder & Co. moved from its former location on Guilford avenue to the ninth floor of the Candler building, occupying about nine thousand square feet of floor space. Within a period of four years the Munder business had developed so rapidly that in March, 1920, more than fifteen thousand square feet of floor space was taken by the company on the twelfth floor of the Candler building, and additional mechanical equipment was installed, including a complete monotype department to supplement hand composition.

It is an interesting fact that the great Baltimore fire, of February 3 and 4, 1904, burned down the old Munder-Thomsen plant and consumed everything in it, including the small



Business Office of Norman T. A. Munder



Part of Pressroom in the Munder Plant

Gordon press which had injured two of Norman's fingers back in 1878. That fire was a "blessing in disguise" to the city of Baltimore and to many of the business concerns that lost their old buildings through it. About a year after the fire the city possessed many handsome new buildings in place of the old ones, and the Munder-Thomsen company had a new plant which enabled it to produce the famous "Strathmore Quality Book" (in 1906)—a work that gave the Munder organization a national reputation for fine printing. On this point, Mr. Munder very often exclaims in lighter vein, "Hooray for the Baltimore fire!"

"We burned down on the second day of the fire, February 4," said Mr. Munder, "and then we walked the streets for several days, looking for a spot to recuperate. We eventually found a location on Druid Hill Avenue Extended, on the outskirts of the city. Fortunately, it was near my home, so that I could take care of two little motherless girls, one about a year old, the other about four years of age. That's another good thing the Baltimore fire did—it sent me into my home neighborhood, near those little ones to keep close watch over their welfare. A housekeeper cared for them nearly five years."

I have quoted Mr. Munder in order to throw a sidelight on this man's lovable character. I could tell many other facts about his kindness to others. Only recently he addressed the Advertising Club of Richmond, and following that event he was entertained by the employing printers of the city. On numerous occasions he has addressed craftsmen's clubs, and always he has urged the craftsmen to be loyal to their employers, for the good of the industry as a whole. Mr. Munder has always been a great believer in organizations of the typothetae and craftsmen group. It is hardly necessary to say that he is doing everything within his power to aid their work.

Although the major portion of printing produced by Norman T. A. Munder & Co. consists of the highest grade of advertising literature, direct-mail pieces, catalogues, and fine commercial work in general, this company is also producing editions de luxe for private use. Many such editions have been printed and bound for such notable patrons as J. Mortimer Schiff, John D. Rockefeller, Thomas Fortune Ryan and the late J. Pierpont Morgan. Editions de luxe have also been produced for the Metropolitan Museum of Art, the American Federation of Art, the American Library Association, the Baltimore Museum of Art, the Congressional Library, Carnegie Institute and the American Association of Museums.

The Munder company has turned out such a remarkable number of unique works that it is hard for one to mention "outstanding" examples. However, among its many masterpieces is the book entitled "The International Supplement and Key to the Holy Experiment," the text of which is in English, French, German, Italian, Spanish and Japanese, printed and bound together in one cover. The translations were printed with special type made in the Munder plant. This extraordinary book is a companion piece to "Mural Paintings," by Violet Oakley.

Many of the world's greatest artists have not been recognized until after their death, but Munder's work had won international recognition long before he had reached middle age. As I write these lines I am thinking of the "Strathmore" paper sample book issued in 1906, and of a famous printing ink specimen book produced in 1912.

Here is a record that is a bright page in the history of American printing: At the Panama-Pacific Exposition, which was held in 1915, the international gold medal for the finest examples of book printing and pictures was awarded to Norman T. A. Munder & Co., as were the gold medal and grand prize at the exhibition of the American Institute of Graphic Arts, held in New York city in 1920. The gold medal was awarded for the finest book display, the grand prize for the best piece of printing.

It is the practice of the Maryland Institute to award a medal each year to the firm or company which, in the estimation of the institute, reaches the highest degree of mechanical excellence for the year. In 1923 this medal of honor was awarded to Norman T. A. Munder & Co.

Perhaps the greatest honor which has come to the Munder company is that from the American Federation of Arts. The federation has secured an exhibition of fine printing from Norman T. A. Munder & Co. and is circulating it all over the country, "with the purpose," the announcement says, "of bringing to attention the fact that printing is an art, and in order that those who see it may know the best and hereby establish a high standard." Quoting further:

For many years now Norman T. A. Munder, the work of whose printery solely composes this exhibition, has devoted his entire time to the subject, and is now ranked among the foremost printers of America. Asking in New York for advice as to fine printing some years ago, a representative of the American Federation of Arts was told that one of the best authorities in the country was in Baltimore—Mr. Munder. For his "perfect book," reproductions of drawings by old masters, he was awarded the medal of the American Institute of Graphic Arts. A second medal went to him for the printing of this book. He has won other awards. . . . In sending out this exhibition illustrating the work of a single printer, the American Federation of Arts is endeavoring to emphasize the significance of personality, not only in craft work but in the industrial arts.

Mr. Munder has been a pioneer in many things relating to fine printing. His achievements have added new styles of type to the printer's equipment; new methods of presswork; new ways of printing from plates; new combinations of paper, printing ink and art. He was one of the first to print fine-screen halftones on rough-finish, hand-made antique paper. He has accomplished many remarkable things with paper, plates and inks which other good printers declared could not be done. Nothing is too troublesome for him. When he knows that paper stock should be damp to obtain the best results in presswork, he dampens it. When some important job requires special material to make it turn out just right, he will search the supply markets of the United States, if necessary, in the effort to find it. In the beginning of his career he learned that "trifles make perfection," and here, I think, is the whole "secret" of his splendid craftsmanship.

While it is true that Mr. Munder will always take the essential time and trouble to execute printing as near perfection as possible, it is likewise a fact that he is capable of producing fine jobs in a given period of time, and, when the occasion demands, quick service. A few remarkable examples of Munder's "rapid-fire" service are given briefly:

The president of a large machine company was to sail for Europe on a Thursday. On the previous Monday he decided to take with him thirty-five hundred French post cards, to mail back to one of his mailing lists, but to be addressed in this country. A certain picture had to be reproduced, the only available copy of it being in the Congressional Library. Technicalities connected with this order required consultation with the French embassy and the postal authorities at Washington. These cards were delivered, addressed, with the French picture reproduced, printed with American ink, and with French type that was manufactured in Paris. Mr. Munder personally delivered the package of printed matter before the customer took the steamer on Thursday.

The American Federation of Arts desired twenty-five thousand copies of a sixteen-page two-color brochure in ten days' time, but it also wanted ten complete copies of the book for a directors' meeting, to be delivered in three days in New York city. Proofs had to be read in Washington; paper and envelopes had to be ordered from out-of-town points; a special cover design had to be made and approved, and plates had to be made of the design. The ten copies of the book were delivered in New York four hours before the directors met.

One Thursday morning Munder received a telegram from Norwood, Massachusetts, stating that publishers in convention in Boston would visit a well known manufacturing plant on Saturday morning, and that thirty souvenir books were required for the occasion. This order was delivered on *Friday* morning, and the books were satisfactory in every way.

Some few months ago the Munder company produced in record time for a national advertiser an order for many thousands of copies of a book, ninety-six pages, printed in four colors throughout. This called for original pictorial color subjects, four-color process engravings, and nickeltypes of the engravings. The nickeltypes were mounted on patent base, and the job was printed on flat-bed cylinder presses. All told, nearly one million and a half impressions were made to hair-line register. The completed job made a carload of bound books, and delivery was made at the exact time promised.

That the Munder company's mechanical equipment is kept right up to date is indicated by the fact that its pressroom possesses eight humidifiers. These devices are installed upon pillars in the pressroom, and their operation is for the purpose of regulating temperature in the room, especially during periods of hot and damp weather. Mr. Munder informed me that the humidifiers are proving highly successful in connection with process color printing produced in his plant, and that by their use there is practically no stretching nor shrinking in paper stock, even at times when the humidity coming in the open windows of the pressroom in summer is as high as 70 per cent.

Mr. Munder is a member of the following organizations: The Grolier Club of New York; the Bibliophile Society of Boston; the National Arts Club of New York; the Merchants' Club of Baltimore; the Baltimore City Club; the Baltimore Advertising Club; the Typothetae of Baltimore; the Stowaways of New York; the American Institute of Graphic Arts, New York; the American Federation of Arts, Washington; the Art Center of New York; the Handicraft Club of Baltimore; the Associated Advertising Clubs of the World; the United Typothetae of America, and of Baltimore Lodge No. 210, A. F. & A. M. He is a contributing member of the Baltimore Museum of Art. As a critic and collector of rare books and etchings he has gained a most favorable reputation. In my last interview with Mr. Munder he emphasized the point that he has always been a prohibitionist, but in politics he is an independent, with a leaning toward the Republican party.

Counting from the time when as a small boy he played with a hand press, Mr. Munder has been working around printing presses for a full fifty years, and he has been engaged in the printing business for the last thirty-eight years. He states that his organization has always yielded investors a good profit, which shows that the Munder company understands how to earn money in the printing business, as well as produce artwork. "As our business has expanded, the quality of our product has improved," said Mr. Munder, "a fact which discounts the expression we often hear that 'when your business grows the quality of your product goes down.' The success of our business is based on quality, plus service of the highest order."

THE AEROPLANE IN THE PRINTING TRADE

An engraving house at St. Louis, Missouri, is making capital of the fact that St. Louis is destined to become the aeroplane capital of the United States. It is featuring that fact as conclusive reason why the company's ability to handle out-of-town business will continue to be an outstanding competitive factor in its growth. Already the aeroplane is influencing engraving and printing business, and it will probably have much more influence in future. At any rate, engravers and printers must consider air transportation and the economic results it will have.—JOHN T. BARTLETT.

SPECIAL SYSTEM OF PROOFREADING

By ROBERT F. SALADE

Employing printers may make use of the idea suggested in this article to good advantage. Have the following facts printed in the form of a small folder or envelope enclosure, and then have copies mailed to all customers and prospects:

A large midwest manufacturing company has adopted a special system of reading printer's proofs *in its own office* and this system has been the means of preventing many serious errors in its printed matter—not typographical errors for which the printer is responsible, but mistakes relating to prices, technical terms, etc. This system has proved particularly valuable in the printing of new catalogues, price lists, etc.

The idea is very simple, yet it calls for a certain length of time in each instance that proof sheets are submitted. When the company receives the new set of proof sheets—or rather a number of sets of proofs—they are submitted to all the principal executives in the office and plant for a most careful reading. These executives have been instructed not to bother marking typographical errors, but to devote particular attention to figures, prices and technical terms mentioned.

By this plan the proof sheets for a new job of printing are read by a number of men who are in a position to know the prices, technical terms and special data which should be accurate. It may be that certain prices have changed since the company placed the order; or perhaps the copy-writer has made some mistake in technical terms. The printer's proof-reader is in no way responsible for such errors, although he is held responsible for typographical errors. By having the proofs carefully read by the company's own executives, there is scarcely the possibility of a serious mistake.

A number of large business concerns and manufacturing companies are following this same practice, and its value is quite evident. One recent case illustrates how it may be the means of saving time and expense. The order was for a good-size catalogue of the kind containing price lists and numbers of machines and parts. The man who prepared the copy matter for this work had used in error the figures and prices from an old catalogue, but this was not discovered until one of the factory experts read over a set of the new proofs.

AN ELEGY ON A DEPARTED COMP.

By J. W. FOLEY, in *The Publishers Auxiliary*

He's taken "thirty" off the hook; it's quitting time for "Slim";
We've closed the shop this afternoon to read the proof on him,
And find it pretty middling clean, a pi line here and there,
But only such a one as apt to slip in anywhere;
His ticket's on the foreman's desk, all figured up, I s'pose.
He had some fat takes, and some lean, but that's the way it goes;
I don't know what's his overtime or what his check will be,
I guess he'll strike the average, along with you and me.

He set a measure middling wide—he liked to set that way;
His work was mostly solid stuff, and not much on display;
He should have lived three score of years, a friend of yours and mine.

It's tough to think some worthless chap is quadding out his line.
He told me nigh a month ago, as cool as anything,
His dupes were cut and pasted up—a middling longish string.
He said he never skinned the shop, and guessed he'd had his share
Of overtime and double price, and maybe some to spare.

He set a proof that showed up clean, and did his work up right.
He never shirked by day so he could double-space the night.
The makeups dumped his matter in, his form is closed, you see;
His galley's empty on the rack, his slug is twenty-three.
We don't know what the cashier's desk will have to give to Slim;
We'll mark a turn rule in the proof and say a prayer for him.
For him the dawn is in the East, it's getting light uptown,
And "thirty's" taken off the hook, the last form's going down!

Raffaello Bertieri, Italian Master of Typography

By HENRY LEWIS BULLEN



RAFFAELLO BERTIERI, of the printing firm of Bertieri & Vanzetti in Milan, is the publisher and editor of *Il Risorgimento Grafico* (The Renaissance of the Graphic Arts), the most stylish of periodicals issued in the interests of the graphic arts, which he has since 1903 made the banner of progress in those arts in Italy. The work of the printing house of Bertieri & Vanzetti is of the most varied character, ranging from fine books, illustrated artworks and periodicals to general commercial work, but none of it is commonplace; indeed all I have seen is faultless in taste and technique. Much of the commercial work has an extraordinary degree of distinction. The periodical of fashion, *Teatro della Moda*, printed by this firm, is even more stylish than *Il Risorgimento Grafico*. I can not imagine any printer other than Bertieri daring to impart a style so restrainedly aristocratic to such a periodical, or a country other than Italy that would support it. It is refinement refined. It is neither coated papers nor halftones. It is beautiful.

Bertieri's constant thought is to advance printing. Hence the series he publishes and edits of illustrated biographies of Italian artists of the book, "Gli Artisti Italiani del Libro." He is, indeed, a master of typography, and there has developed with him a notable group of Italian printers whose work may safely challenge comparison with that of any group in any other country. The most beautiful book of recent origin seen by me on my tour of Europe was printed by the Istituto Italiano d'Arte Grafiche in Bergamo. The present excellence of Italian printing is largely due to the superior schools of the graphic arts in Milan, Turin and Bologna. Bertieri has given much of his time to the instruction of young men and in organizing in the principal cities of Italy exhibitions of fine printing from foreign countries. He is the honorary director of the School of the Book Arts in Milan, and has made that school famous. In another essay in this issue of *THE INLAND PRINTER* I describe an exhibition of North American printing held in the School of the Book Arts in Milan in 1925, and reprint the preface of the catalogue in which Bertieri gives his views on the American exhibits. This is the second American-printing exhibit promoted by Bertieri.

An article of A. Pizzuto's in *Papyrus* furnished me with the particulars of this short biography. Raffaello Bertieri was born in Florence in 1876. The needs of his family forced him, at the age of eleven years, to leave school and engage as an apprentice in a small printing office. In the hardest of hard schools he gained his practical knowledge. In his leisure hours he studied hard. He is self-taught. He has acquired learning, a knowledge of the arts and all the cultural refinements in an unusual degree. While still an apprentice he began to accumulate books. Today he is the owner of an extensive collection of books by the early Italian printers. These have been the source of his inspiration and from them he derives the Italian style which he recreated. He learned French and English. As he approached manhood he ventured into the field of dramatic art, an experience that proved valuable, but soon he returned to printing with Landi, a scholar-printer in Florence.

At the age of twenty-seven he secured a position in a publishing and printing house in Milan as technical editor. While

still with this house, he began in 1903 the publication of *Il Risorgimento Grafico*, his employers dividing the ownership with him. In two years he became sole owner, and with the aid of a friend, Vanzetti, now his partner, established a small printing office. This has grown into a complete establishment, not very large, but never idle, with a select clientele. It has been profitable. Bertieri supervises all the work, assisted by a staff of foremen and workmen who owe their proficiency to his active instruction. There is in this printing office the air of art rather than of machinery, yet the mechanical appliances are of the latest and best. Art editions have been printed for French and German publishers.

Bertieri & Vanzetti are publishers as well as printers. They are the publishers of the works of Cardinal Ratti, now Pope Pius XI., and of some of the works of Gabriele D'Annunzio, most famous of Italian writers, which the author desired to be issued in de luxe editions. Bertieri is the author and his firm the publishers of "L'Arte di G.-B. Bodoni."



Raffaello Bertieri

Bertieri embodies unhurried energy. He has the initiative of a great leader. He emanates the artistic spirit of Italy. Master printers—and workmen, no less—look up to him and honor him. Successful in business, he has from the beginning given an extraordinary amount of time to every activity that aimed to benefit printing and printers. While in Europe I conceived the plan of bringing to America from Italy, France, Germany, Austria and Great Britain collections of their best printing, book and commercial, to be exhibited in our chief printing centers. I was fortunate in being able to interest Bertieri in the project. He was eager to have the Italian exhibits worthy of his country. He is an expert in typographical exhibitions. He collected exhibits of every kind of good Italian printing, a fine show in itself, not eclipsed in merit by the printing of the other countries in the exhibition. Of all the European collections the Italian reached us in the best condition, systematically classified in portfolios, with all data of origin, as if consigned from a great dealer in prints and paintings, an interesting demonstration of the effective, alluring Bertieri methods of organization, discrimination and technique. Fortunate indeed is Italian printing, with all its kindred arts, in having such a capable, enthusiastic, scholarly and inspired leader! Fortunate is Bertieri in the response of Italy's printers to his efforts.

CREATE NEW WORK

When the progressive, wide-awake printer studies his customer's business, then originates some piece of printed salesmanship—anything from an envelope enclosure to a smashing broadside—and shows him how he can use it to develop business, a new job has been created. Multiply these jobs and many more wheels in printing establishments will be kept turning. Once a business man has used printed salesmanship and increased his trade, he is open to further suggestions. He or some one in his employ will be giving thought to the use of printing other than for the customary letterheads, forms, etc.

The printing business will prosper more when salesmen say to a customer: "I have an idea that will benefit your business," but not when the query is: "Got any printing for me to bid on today?"—*The San Francisco Printer*.

How Printers Advertise Their Own Wares



SPECIMENS of printing running into the thousands come to our desk from month to month during the year; some to show how the printer solves his customers' publicity problems, others to show how he solves his own. Most of these specimens testify to taste in conception, skill in arrangement and care in production, resulting in really good printing. But there are others not so good; faulty spacing between lines and letters, types of varying form and color, ugly and conspicuous white space between initials and text matter, overuse of ornaments, inharmonious colors and inappropriate margins are a few of the atrocities we have to contend with, even in productions from some of the better known printing houses. ¶ Advertising has only one object: To prove to the prospect that the article advertised is a desirable one for its purpose. It stands to reason, then, that when a printer sends out literature to prove to the prospect that the product of his shop is desirable as printing or as advertising matter, his own advertising matter must be as perfect as human skill can make it; otherwise it will act like a boomerang. ¶ To contribute our mite toward this end we are in the following pages showing samples of printers' advertising that will pass muster even before the most critical eye. And we will continue to show a number of other such specimens of the printers' own publicity from month to month as time passes. If you agree to the educational value of such exhibits, and if you produce any advertising literature of your own that you are really proud of, send it to us; we will stamp it with our approval by exhibiting it in the pages of *THE INLAND PRINTER* if we find it worthy of such publicity.



THE POTOMAC BLADE

OFFICIAL ORGAN OF THE POTOMAC BOAT CLUB



ROOM 21, 631 PENNSYLVANIA AVENUE NORTHWEST, WASHINGTON, D. C.

[1]

UDELL PRINTING SERVICE
COMMERCIAL PRINTING · ADVERTISING
66-834
Oakes and Ionia Grand Rapids

[2]

"TWENTY-SIX YEARS OF PROGRESS"
R & S KITCHENER
PRINTER
916-18 CLAY STREET
OAKLAND, CAL.
TELEPHONE OAKLAND 444

OVER

[3]

No. 1: Novel and especially appropriate letterhead of a publisher, printed in red and black. No. 2: Printer's striking business card in black and red. No. 3: Another interesting business card in brown and lavender.

J. D. WOMACK & COMPANY : Master Printers



TELEPHONE 464 - 127 WEST MAIN STREET

Norman, Oklahoma

[4]

[5]



Invoice from WILLIAM ESKEW **Printer** Office Stationery
Specialist 825 Third St. PORTSMOUTH OHIO Telephone 1338

To

Date

TERMS *Net Cash*

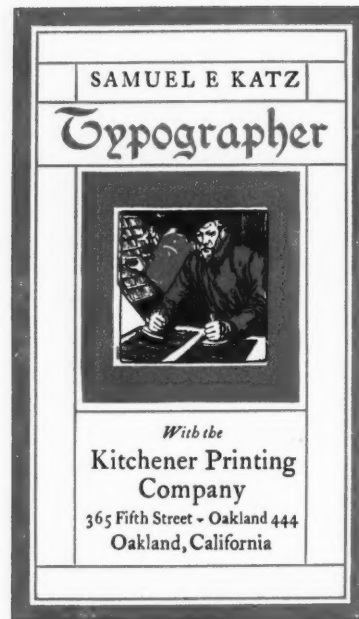


[6]

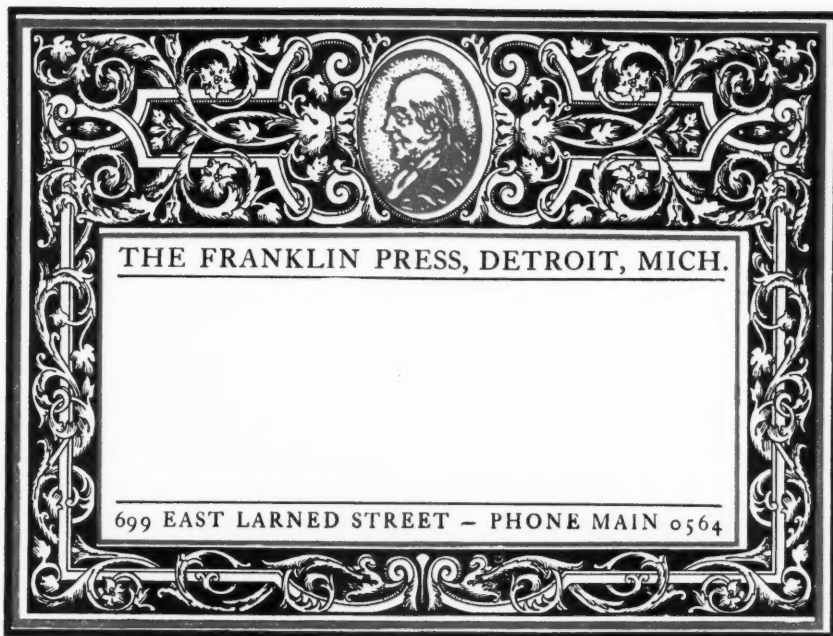
[7]

[8]

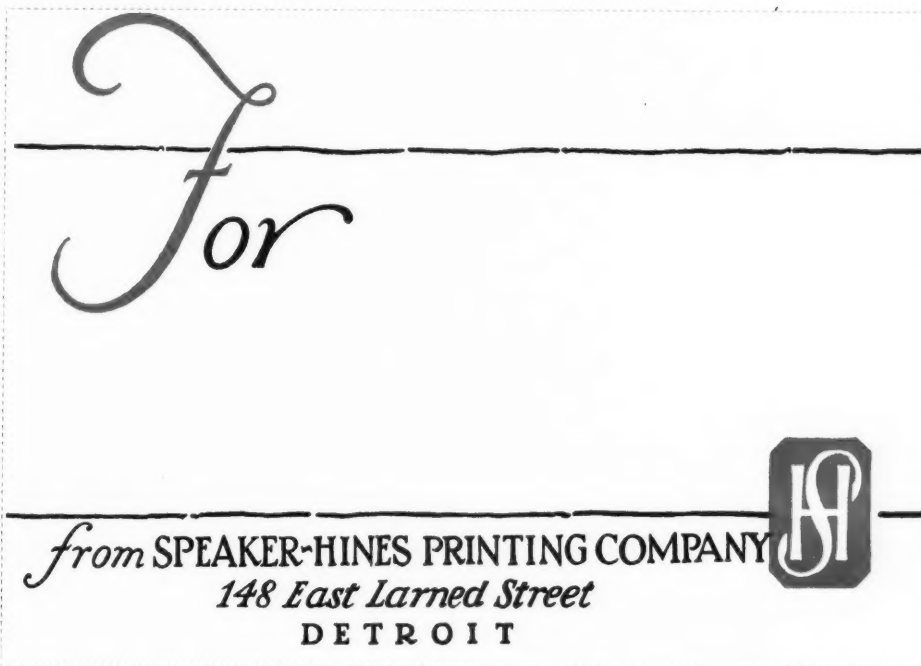
Triumph Printing
Company ▼ ▼]
500 Delaware St.
Kansas City, Mo.



No. 6: Envelope corner for use during holiday season, original in green and red on white paper. No. 7: Novel business card of buff colored stock, printing in yellow and brown. No. 8: Novel corner card in red and black on white stock.



[9]



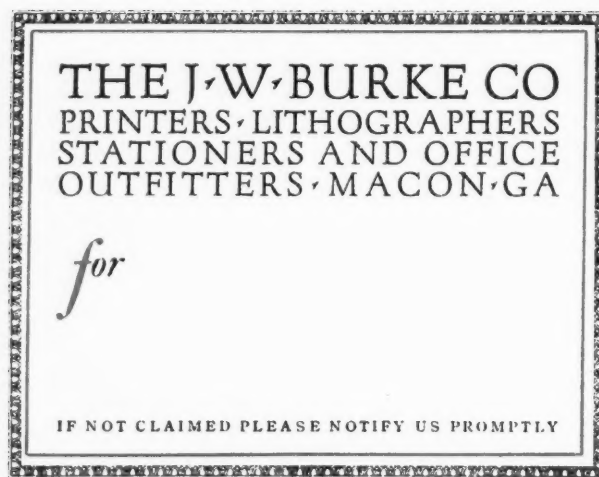
[10]

No. 9: Package label, full size, original printed in red and black on white paper. No. 10: Label of another prominent Detroit printer, also in red and black on white stock.



The Metropolitan Press Hartley Everett Jackson
Advertising Typographers and Service Printers for Advertisers
500 Howard Street · San Francisco, Calif.
Telephone Sutter 5995

[11]

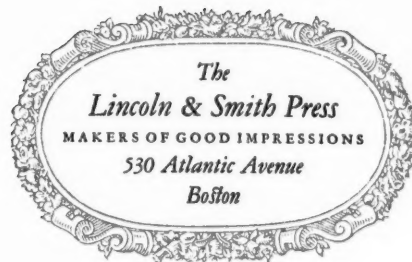


[12]



[13]

No. 11: Letterhead in purple-red and black on toned antique laid paper. No. 12: Package label in blue and orange on blue tinted paper.
No. 13: Business card printed in orange and black on cream tinted stock.



[14]

Graciousness

*Too terse a speech carries no warmth.
Too loud a voice does not inspire favor
and a defective accent provokes ridicule.
A whisper cannot hold attention.
The successful salesman must have a
pleasantly modulated voice and a clear
enunciation. The successful piece of
literature will speak with a winning
graciousness! It is our business to plan
ILLUSTRATION & TYPOGRAPHY
so that it speaks in the right tone, so that
it wins a reading & persuades to action.*

"TRIFLES MAKE
PERFECTION — BUT PERFECTION
IS NO TRIFLE"

THE KENNEDY COMPANY • Printers & Advertising
Typographers • Number 1312 Webster Street
Oakland, California • Phone Oakland Seven-Five

"The Top Twenty"

[15]

1851

1926



THE HOLLENBECK PRESS Congratulates

MARMON

The Hollenbeck Press feels honored in extending its congratulations to Nordyke & Marmon Company on the anniversary of seventy-five years of its distinguished service in the cause of fine handicraft and quality products.

During two of the three generations of Marmon's brilliant career, The Hollenbeck Press has had the good fortune to have been identified with fine handicraft production in Indianapolis, and appraises, therefore, at their true worth, the many noteworthy successes won by Marmon.

We congratulate the institution further, that in the years of its ripened powers it wins its greatest success, and adds to its own honor, and to the prestige of Indianapolis as a home of quality products.

THE HOLLENBECK PRESS

Designers, Printers & Binders



WELCOME MARMON DEALERS

Newspaper advertisement of considerable distinction typographically that is also otherwise notable. It appeared in the Indianapolis papers on the 75th anniversary of the Nordyke & Marmon Company, on which day a convention of Marmon dealers was in session. As the advertisement was a surprise to the Marmon officials, to whom Hollenbeck has long been printer, the evidence of good will and interest on the one side will undoubtedly have the effect of cementing the relations of both.

A decidedly novel activity on the part of a printer.

TYPOGRAPHY

By J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Nothing So Slight as to Deserve Being Slighted

The simplest piece of work that comes to the typographer affords him the opportunity to make good or go wrong. Indeed, it is often the simplest item that affords him the greatest chance to accomplish the most by the simplest of means. Nothing, in short, is so slight as to deserve being slighted.

Frank M. Kofron, the designer and typographer of the Brown-Blodgett Company, St. Paul, Minnesota—a firm that is known nationally and, we doubt not, even internationally—approaches everything he does in all seriousness, as if his reputation, and that of his house, depended upon it. Consider in evidence the title page of the folder reproduced herewith as

the page did not impress them favorably. He noted, too—of course, we are assuming all this, making our deductions from the evidence of what he did with it later—that the type group plainly overbalances the illustration. It is relatively too extensive and causes the whole page to appear out of gear.

So he took his trusty pen in hand and sketched Fig. 2, which, compared with Fig. 1, shows that the faults mentioned have been corrected and that, in addition, two or three other refinements have been made.

Compare the illustrations. Of course, it isn't the typographer's part to improve on the artist's drawing, but the ability

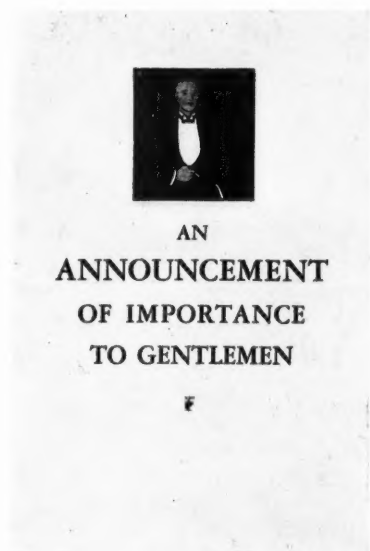


FIG. 1.



FIG. 2.

Fig. 1. Most men and most shops would let it go with an "all right," maybe with "It doesn't amount to much, anyway." Just a cut and a few words—no space problem to contend with; it would probably "pass" at that, meaning it is at least average, probably satisfactory. Not so with Mr. Kofron.

He gave it one look and his esthetic eye was shocked at the needlessly large size of type, which, in addition to being needlessly large, has a certain cheapening effect; an effect, by the way, that is almost always associated with overlarge and overbold types. He noted that it seemed to crowd the paper—as it does—but most people wouldn't sense that, even though

to do it is an indication of other ability, and a reason for taking seriously the one who can suggest improvements. Note the white lines down the sides of the cut. They add life and at the same time minimize the effect of solidity and blackness that is so pronounced in Fig. 1. Furthermore, Kofron, like the writer, apparently sees no reason for emphasizing the word "announcement." Really, it's superfluous—it's understood that this folder is an announcement of one kind or another; almost every item of printing is, for that matter. Indeed, the title "Of Importance to Gentlemen" or "Important to Gentlemen" is all that's necessary and either of these suggested changes of the heading

would be far more emphatic. However, Kofron is a typographer and not a copy-writer, so he followed copy and made the best of it by declining to set a nonsensical, superfluous word in the largest type of the page. Another finishing touch introduced by Kofron is the squaring up of the second and third lines in his page (Fig. 2). The result of this is that a definite shape of more pleasing contour is established.

Now let us consider the announcement proper (Fig. 3) and see what Kofron would do to it, illustrated by his roughly sketched layout (Fig. 4). Probably the thing about Fig. 3 that went most decidedly against the grain of Kofron's sensitive, esthetic nature was its stiff, commonplace character. It seems to have been set up with very little thought of what the effect of the whole would be, and it seems that the display was given only common mechanical consideration at most. It is too heavy

So, we repeat—as we began—"Nothing is so slight as to deserve being slighted." If this thought is kept in mind by every one concerned with the design of typography a wonderful impetus will be given the present and accelerating trend toward the production of better printing.

ADVICE ON MIXING COLORS

Every printer has jobs from time to time that require a small quantity of special color. Time will not permit the sending of a sample to the inkmaker to be matched, or perhaps the quantity to be used is too small to warrant the buying of a full can of the color. For such emergencies it is well for the printer to have on hand a limited number of "base colors" from which he can fairly closely match anything.

RECOGNIZING the demand from the more fashionably dressed men of Saint Paul for a little finer shirt and collar laundering service than has hitherto been available in the city, we have organized a new department, operated by men trained and experienced in the hand-laundering and ironing of dress and pleated shirts at the foremost shirt makers in the country.

These highly skilled operators will give to your shirts and collars that same perfection of finish, every seam and tuck in flat, even alignment, that they have been accustomed to give to the shirts when delivered from the shirt makers. Your shirts and collars will look, after leaving their hands and inspection, just as they did when you selected them at your haberdasher's.

This finer, all-expert hand-work is called our

CUSTOM SHIRT SERVICE

The cost for it is just a trifle more than for our other good service, and easily worth the difference to gentlemen who must have the best in shirt-laundering. It is particularly desirable for dress, pleated, and all difficult-to-laundry shirts.

Just ask for CUSTOM SHIRT SERVICE.

SAINT PAUL LAUNDRY, Inc.
Rice Street at Summit Ave. Cedar 2960

FIG. 3.

at the bottom to rate as good design and it is almost altogether lacking in interest at the important top. Kofron, of course, was not permitted to change the copy—to supply a headline—but by the clever use of an initial in connection with a considerable indentation of the first line, which brings that initial near the center of the line, the desired spot of interest at the top is applied—presto! This is novel, really clever, and the undeniable mark of a master craftsman—and remarkably original.

While it is difficult to make a perfect comparison between a job in type and the sketch of one, still, any one can see that by making the line "Custom Shirt Service" smaller, Kofron has added to the strength of the top by taking out some of the weight at the bottom. Yet the line is full large for an item of this nature, and it is strengthened from a display standpoint by the fact that the white at the sides adds contrast to the group, of which the line "This finer, all-expert hand-work is called our," here displayed in small italics, adds further drawing power.

The signature of Fig. 3 is very "sloppy" and at the same time ordinary, with both lines—which, by the way, are too large—set in full measure. By making three lines of the group, which requires three lines for a logical arrangement, the group is made to "finish" off in an inverted pyramid, while assisting to obviate the too-square effect, and winds up the page in a pleasing little flourish, so to speak.

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Just ask for CUSTOM SHIRT SERVICE.

SAINT PAUL LAUNDRY, Inc.
RICE STREET at SUMMIT AVENUE.
Cedar 2960

FIG. 4.

The following is an assortment of colors that it would be wise to keep on hand at all times; Primrose yellow, Persian orange, radiant red, dark red, dark process red, royal purple, milori blue, peacock blue, mixing white, transparent white, yellow lake and green lake.

Almost any shade of yellow can be made by adding small amounts of orange to primrose yellow.

Light reds can be made by blending Persian orange with radiant red, and darker reds by combining dark red with either dark process red or radiant red.

Various shades of purple can be obtained by adding either dark process red or milori blue to royal purple, while a wide range of blues can be obtained by blending milori or peacock blue with royal purple.

Greens can be made with primrose yellow and either peacock or milori blue.

Any shade of brown can be obtained by adding black, blue or purple to orange or red, depending upon the shade desired.

When it is necessary to reduce the strength of a color it is best to use transparent white. In the making of tints, use mixing white, unless a transparent tint is required. When this is the case it will be necessary to use yellow lake in place of primrose yellow, and perhaps green lake if a clean green tint is desired. The other colors are sufficiently transparent to make satisfactory transparent tints.—*The Blot.*

B O O K R E V I E W

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

The Typographic Treasures in Europe

By Edward Everett Bartlett

A YEAR ago Mr. Bartlett was traveling in Europe, to make a first-hand study of European typographic art, as our Trade Notes from time to time chronicled. In "The Typographic Treasures in Europe" he invites his readers to partake of what he saw and learned. It is a magnificent volume, 186 pages, nearly 12 by 16 inches in size, set in Caslon Old Face, twenty-two, eighteen and twelve point, and beautifully printed on a French hand-made stock. In short, the book is a study of past and current book production in Great Britain, France, Italy, Germany, Holland and Belgium. It also has an addendum giving the principal dates and personages in printing history. This part of the book is furnished by J. W. Muller, editor of *The Linotype Bulletin*, who also has written the introduction. Says Mr. Bartlett in his preface:

It is an abnormal fact that the printing profession in America is poorer in illustrative educational examples than is any other of the creative arts. From the beginning of his studies the young architect has drawings, prints, photographs and other replicas of every style and of almost every monument of architecture. The painter, the designer and the sculptor, aside from direct access to galleries, are served with reproductions of practically every important example of their art in the world. The young printer in America has none. Occasionally an enthusiastic printer reproduces a title page or other part of a fine book and circulates it as freely among his colleagues as its cost permits; now and then trade periodicals do the same; once in a long while a printing apprentice may see, and possibly handle, some of the great books themselves, through favor of a public library or a generous private collector; but all these opportunities are so rare that we must dismiss them as negligible for general education. Most of the young men whom we are trying to train never have seen the masterpieces of the art which they are studying, and, as the situation is now, they never will see them. Such reproductions as are issued are not only too few for effective service, but they lack the authority which educational material must have; they do not necessarily represent well chosen examples of early printing; they are not necessarily good replicas; indeed, while some of our eminent American printers have produced a few really noteworthy specimens, a great proportion of the alleged reproductions are not replicas of the original pages at all, but simply reproductions of previous reproductions, so often repeated that the quality and the very significance of the original masterpiece are quite extinguished. . . . For years the printing industry has struggled with the serious problem of training apprentices. Craftsmanship demands inspiration, and inspiration can not be created, though it can be aided, by training. Its source must be found as it has been found in every age, in every art and every craft, in the good examples of what has been done by the masters.

This is a severe arraignment of American typography, especially as it is applied to

book production; it is also a dark picture of the future if it is to be taken literally and is found true. But is it true? "The Typographic Treasures in Europe," Mr. Bartlett's own book, seems to belie his statements. It is evidently produced in America and by

Other Books Received

Syncopating Saxophones. By Alfred V. Frankenstein. Published by Robert O. Ballou, Chicago. \$2.

How to Write. A book of helpful hints on the various phases of writing. Published by Corona Typewriter Company, Incorporated, Groton, New York.

Commercial Management. Written to meet the need of modern business practice. By Cunliffe L. Bolling. Printed in England. Published by Isaac Pitman & Sons, New York city. \$3.

A New Standard Bible Dictionary. A comprehensive and authoritative guide to the Scriptures. Published by Funk & Wagnalls Company, New York city. 965 pages. Illustrated. \$7.50 net.

Inside Secrets of Photoplay Writing. By Willard King Bradley. A practical guide to the art of writing photoplays. Published by Funk & Wagnalls Company, New York city. 187 pages. \$2.

American craftsmen. Whether or not they have found their inspiration from the old masters of the craft in the archives of Europe, we do not know; but the book speaks loudly of inspiration from some source, either acquired by training or gained by persistent study, as it is one of the finest pieces of bookmaking we have ever had the pleasure to look upon. We also have reason to believe that the composition is a linotype product, which is another sign that our machine-made age is not wholly to be deprecated.

The "book" is made to read; that's its only purpose. Its mechanical dress is but a vehicle to carry the thought or thoughts contained within the covers; if this vehicle is appropriate to the thought it fills the bill—far, far more so than when the vehicle is made the outstanding feature. This is the salvation of the American book industry: We are beginning to understand more and more that in bookmaking utility is paramount; beauty is secondary. The beautiful book which is made for no other purpose than to please the eye, may be a valuable parlor ornament or even the treasured possession of the collector; but as a book it is an abomination. This may be heresy on our part; but it is nevertheless a fact.

But even aside from its utility purposes—even as an art for art's sake—American typography as practiced by a number of our printers—names on request, as Robert Ruxton says—is on par with anything Europe is producing and perhaps ever has produced. This is a broad statement, but it rings true. Let us revere the masters of old to our heart's content, but let us not forget that we are living in a progressive age where "forward" is the watchword; we can not stand still; we can not lull ourselves to sleep with the thought that the masters of old locked behind them the door to perfect bookmaking and took the key with them when they passed out of the picture.

We are on the following two pages showing two pages from Mr. Bartlett's book and also two pages from the "Festschrift" published by the Gutenberg Museum for the recent anniversary; one representing German typography, the other American. Take your choice.

Mr. Muller's Chronology of Printing covering the modern period in America, the "Who's Who" in the American printing field, so to speak, contains forty names. It is probably as complete and authoritative as any such list could be; perhaps even more so than we or somebody else could make it. A man's worth to an industry and his consequent fame as one of the pillars of such industry is more or less a matter of choice; thus it may happen that names appear on the list that we can see no reason for including, while on the other hand, some may be left out that should have been included. But, as we said, this is only one opinion against another. Some day some one may start an American printers' Hall of Fame. Then true merit may be considered as the only qualification for admittance, which may alter the list considerably.

Rotary Presses

From August Stecker & Co., Berlin, we have a volume entitled "Die Rotationsmaschine und ihre Technik" ("The Rotary Press and Its Technique"). Its 450 pages, well illustrated, edited by August Stecker, assisted by experienced coworkers, present an illuminating consideration of the perfecting press in all its details and angles of view. Its accessories are also discussed.

The whole is without doubt the best, most complete work on its topic that has ever appeared, and it is to be regretted that so far there is only a German edition of it. —N. J. WERNER.

Gutenberg Festschrift*By Dr. A. Ruppel*

IN the report of the twenty-fifth anniversary of the Gutenberg Museum in Mainz in our September issue, 1925, we stated that "a large international souvenir program was issued, to which over eighty writers of the principal civilized countries, well versed on new and old printing methods, contributed articles." The book has now reached us under the title "Gutenberg Festschrift." As a "souvenir program" it surpasses anything we have ever seen, in

Denmark," by Douglas C. McMurtrie; "Suggestions of an American to the German Printing Trade," by Edward E. Bartlett; "A Note on English Printing of Today," by Ronald B. McKerrow, honorary secretary of the Bibliographical Society, London; "The Study of Incunabula in England Since the Death of Robert Proctor," by Stephen Gaselee, librarian of the British Foreign Office; "The Place of the Trade Association in the Printing Industry," by Edward T. Miller, secretary of the United Typothetae of America, and "The Print-

The Harvard Business Reports*Volume 1 of a Series*

IT is the aim of these reports to build up, as time passes, a volume of recorded business precedents, similar to the cases in law, which will be readily accessible for business executives. Law cases are reported as they occur, with no effort at anything but a chronological arrangement. The ability to coördinate new cases with cases decided in the past and to fit the conclusions of the court into legal theory is gained through elaborate indexes and digests. Something

**INTRODUCTION**

IT is customary to speak of printing as an art of marvelous development in the comparatively few centuries that have elapsed since the first book was printed with types. The statement is true in so far as it refers to equipments and processes that are at command of the modern printer. Few industries have been more favored by inventiveness and mechanical progress. The difference between the roadside smithy of the fifteenth century and the metallurgical plants of today is greater in scale but no greater in fact than the difference between the little shop of Gutenberg in Mainz and the printing establishments of modern Europe and America. But the art of the book (and the principle of the book-page is a fundamental principle of all printing) has not so developed. Its history is a history of incessantly repeated loss and re-establishment of quality; there has been no time when printing as a fine art has not been challenged by printing as a trade conceived in its ignoble term, sans craftsmanship, sans even trade ideals. Nothing can be more absurd than to ascribe these periodic retrogressions of the art to changes in economic conditions or to the invasion of modern machinery. Long before the sixteenth century ended, printers working under the same economic conditions as their great predecessors of the Rhine and of Venice, with the same guild systems from which to draw workers, with the same appliances, produced books that were as poor as any book produced in later periods of degraded printing. Their books were poor, not because they were printed with primitive equipments, but for the same reason that applies to a poor modern book printed on a splendid modern press. The Gutenberg Bible, the first book, printed on a wooden screw-press, with the first or nearly the first types ever designed and cast, still stands as one of the finest printed books. It does not owe that quality to the fact that it was produced tediously with crude equipment and with the pain of infinite labor. It is what it is, because it was created with thorough understanding of what a book must be—a utility and a work of art. The book that is either, to the exclusion of the other, is not a good book. All the "periods" of printing have in fact been brought about by alternate forgetfulness and revival of this principle. There have been periods when not the ugly book but the over-decorated book injured the art. The error of over-beautification did not, it is true, degrade book art; but while its influence lasted it diverted the art from its right direction. None of these periodic errors can be ascribed to conditions related in any way to the exterior circumstances of the time. To say that modern processes and modern equipments make the production of an inferior book easy, is to turn the argument upside down. Surely it is "easier" to produce poor results with poor equipment than with good. In the

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**THE TYPOGRAPHIC TREASURES IN EUROPE**

AND A STUDY OF CONTEMPORANEOUS BOOK PRODUCTION IN GREAT BRITAIN AND ON THE CONTINENT, WITH NOTES ON RECENT TYPOGRAPHIC ACTIVITIES



THERE is no doubt that for a long time to come, perhaps always, national groupings will tend to produce differences between the typographies of nations. I do not refer to such obvious contrasts as are caused by the preference for Gothic in some lands as against Roman in others. Nor am I thinking of those differences due to temporary nationalistic or racial fashions, whose chief characteristic too often is impatient abandonment of the fundamental rules of every art. The differences that are really important and instructive are those that we perceive when we compare national productions which are equally sound, equally constructed in obedience to recognized principles. An English book, a French book and a German book, similar in format, with one and the same simple use of simple types (indeed, often using the same or practically the same face), will still be so unlike that the utterly untrained eye of the layman can not fail to perceive it. Minute touches of national taste, delicate nuances of method, succeed in making the same typographic materials produce strikingly different results, each beautiful, each correct, each made in accordance with the same good rules. There could be no more graphic lesson

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Modern American Book Composition

Typical pages from "The Typographic Treasures in Europe," by Edward Everett Bartlett. Text set in Caslon Old Face, forty-two ems wide.

size, makeup and contents. It contains 448 text pages, fifty-seven inserts representing practically every known reproduction method, and ten pages of advertisements.

While the larger part of the articles are written by Germans and in the German language, there are numerous articles in other languages, English, French, Italian, Spanish, Danish, etc. Of special interest to those among us who can not master anything better than "high school Dutch" are articles on "William Blades and Caxton's Work at Cologne," by Alfred W. Pollard, honorary secretary of the Biographical Society, London; "The First Printing in Cambridge," by George J. Gray; "A Note on Cambridge Printing," by S. C. Roberts, secretary of the University Press, Cambridge; "Printing at Ferrara in the Fifteenth Century," by Victor Scholderer, British Museum, London; "The Type of the Hypnerotomachia Poliphili," by Stanley Morison; "The Early Typefounders of

ing House Craftsman Movement in America," by August Dietz, Richmond, Virginia.

There are also articles by a number of leading European bibliophiles, such as Conservator Léon-Honoré Labande, Monaco; Prof. Mariano Fava, Biblioteca Nazionale, Napoli; Dr. Gyula von Sebestyén, National Museum, Budapest; Leiv Amundsen, National Library, Oslo, Norway; Dr. Isak Collin, National Library, Stockholm, Sweden; Viktor Madsen, National Library, Copenhagen, Denmark; Raffaello Bertieri, Milan, Italy. All in all, the book probably contains more information about printing than any other book published.

The Penrose Process Worker's Handbook
Edited by William Gamble

It contains 119 pages, 3 by 6 inches; is crammed full of notes, formulas and useful tables covering all branches of photomechanical work. Its price is \$1.25, postage paid, and can be had from The Inland Printer Company.—S. H. HORGAN.

corresponding to these court reports and their digests is needed in business, and it is the intention of the Harvard Business School to provide careful cross-indexes of these cases in order to facilitate reference.

In this volume are published 149 cases selected from over 3,500 cases collected by the Harvard Graduate School of Business Administration through its Bureau of Business Research. Each case has particular importance as an example of current business practice or as a guide to sound business management. The decision stated in each case is that of the business firm; in no instance has the school injected its opinion.

Each case represents an actual situation, which arose in an actual business, the method by which the situation was met, and the reasons which inspired its selection.

THE HARVARD BUSINESS REPORTS. Compiled and published for the Graduate School of Business Administration, George F. Baker Foundation, Harvard University. 561 pages, 6 by 9, cloth cover. A. W. Shaw Company, Chicago. \$7.50 net.

The History of Three-Color Photography

By E. J. Wall

Prof. E. J. Wall, F. C. S., F. R. P. S., of Wollaston, Massachusetts, author of "Practical Three-Color Photography," "Carbon Printing," "Dictionary of Photography," and other books, has compiled a monumental work that will be indispensable to the student and practical worker in three color photography, or cinematography in colors. In the preface Professor Wall tells how he began collecting the material for this work over thirty years ago, and the 747 pages of

should write another work to cover the making of colored pictures in printing ink, that being at present the most practical application of color photography. Professor Wall's "History" can be ordered from The Inland Printer Company. Price, \$15.—S. H. HORGAN.

How Advertisements Are Built

By Gilbert P. Farrar

Underlying each magazine or newspaper advertisement there are two basic principles: Expression and impression. Expression

"Penrose's Annual"

The process year book and review of the graphic arts has arrived, ably edited, as usual, by William Gamble. There are two startling and highly instructive pictorial exhibits in this volume. The first is a flower study reproduced in three color printings by rotogravure as practiced by the "Sadag" company of Geneva, and the same flower study is reproduced in four printings from halftone relief plates. The second competitive exhibit is between three-color halftone relief printing and three-color

**GVTENBERG
FESTSCHRIFT
ZUR FEIER DES
25 JAHRIGEN
BESTEHENS DES
GVTENBERG MV.
SEVMS IN MAINZ**

1925

HERAUSGEGEBEN VON A. RUPPEL
VERLAG DER GVTENBERG-
GESELLSCHAFT IN MAINZ

WILLIAM BLADES AND CAXTON'S WORK AT COLOGNE.

By Alfred W. Pollard, London.

On December 5th, 1924 a little Exhibition was opened at the St. Bride Institute, to celebrate the hundredth anniversary of the birth of William Blades, a printer in the City of London, and along with his friend Henry Bradshaw, the librarian of the University of Cambridge, the founder of the modern school of bibliographical research in England. Standing in the heart of the district in which most of the great London newspapers are printed, the St. Bride Institute from its inception has been closely connected with printers and printing, and possesses a fine collection of books on all aspects of typography, technical as well as historical, — including the entire typographical library of William Blades himself. No more fitting place could thus have been found in which to honour Blades, and the little exhibition, mainly consisting of special copies of his own works, was of considerable interest.

Despite the value of his later writings and of the influence of his vigorous personality on others, the main claim of William Blades to remembrance rests on his great work, *The Life and Typography of William Caxton*, England's first printer, with evidence of his typographical connection with Colard Mansion the printer at Bruges, of which the first volume appeared in 1901 and the second in 1903. Although the business, of which he became one of the heads had belonged to his father, he did not succeed to it merely by right of patrimony. He had left school, when a little over fifteen, and learnt everything about printing that was to be learnt in a strenuous apprenticeship of seven years. Thus he brought to his study of Caxton's career a technical knowledge and a way of looking at books with which none of his English predecessors (and few, if any, continental bibliographers) had been equipped. To him the natural method of studying a printer's output was to sort the books attributed to him according to the types in which they were printed, to note those in which his name occurs and those in which it does not, to use the dated books to establish the sequence in which the types were used, and then to refine further on this with the help of various minor technical points. By pursuing this method, so natural to a printer, so entirely undreamed of by T. F. Dibdin (Caxton when Blades's book appeared was still reckoned the high priest of English bibliography), Blades not only produced a study of Caxton's life and work which can never be superseded, but gave a practical example of the "natural history method" of bibliographical research of which Henry Bradshaw became the prophet and Francis Jenkinson, Gordon Duff, Robert Proctor, George Dunn and Charles Sayle have been distinguished exponents. William Blades was thus a real master in bibliography, and because he was a Master and an English master, I desire to lay before the bibliographers of to-day the evidence which

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Modern German Book Composition

Title page and typical text page from "Gutenberg Festschrift," by Dr. A. Ruppel. Text set in twelve-point Ehmcke-Mediaeval, thirty-four ems wide.

the book prove this. A few figures will give one a slight idea of the research and labor put into it. There are nine thousand articles and thirty-four hundred patents referred to; the general index requires twenty-nine columns of type with over eighty titles to each column; the index to proper names takes over thirty columns; the list of patents granted in connection with color photography fills thirty-seven columns. No one could comprehend, before the publication of this book of Professor Wall's, that so much research and invention could possibly have been given to record the colors of nature, when we know that the prize is yet to be won. The work is confined strictly to color photography. For this reason no mention is made of the thousands of references to color photography as applied to photomechanical processes and to printing in colored inks that have appeared in *THE INLAND PRINTER* during the past forty years. Professor Wall

consists of attracting attention, creating interest, arousing desire, developing conviction and then producing action. Impression embodies such considerations as size, borders, pictures, text and trade name.

The author points out that very few advertisements have all ten fundamentals, and in this book has analyzed them so that the business man who wants a guide by which he may measure his advertisement and the student who wants to know how advertisements are created, visualized and put into type, may thoroughly understand them.

It is a difficult thing to make clear to the student of advertising the differences between methods that vary to suit the case and the fundamental principles that govern all methods. With a thorough knowledge of the "why" in mind, the "how" comes easily after a study of this book.

HOW ADVERTISEMENTS ARE BUILT. By Gilbert P. Farrar. 296 pages, 5 by 8 inches. D. Appleton & Co., New York city.

offset planographic printing of the same subject, a highly colored ribbon cushion. These four illustrations alone will make this volume of "Penrose's Annual" memorable. They tell engravers, printers and publishers just what they want to know as regards the result of printing by these now competitive color processes of printing, relief, planographic and intaglio, or rotogravure. There are thirty-two articles and many full-page illustrations in the book, the work of thirty establishments using photomechanical processes. As usual, Mr. Gamble in his "Review of Process Work" during the past year gives a clear analysis of the "news" in the industry, covering such items as "The Change in Catalogue Illustrations," "The Beginning of Rotary Photogravure," "New Photo-Offset Methods," "Color Photogravure," "Text Typing Machines," "Photo-Composing," "Limitations of Collotype," etc. The price of "Penrose's Annual" is \$4, postage extra. It may be had from The Inland Printer Company.—S. H. HORGAN.

MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Oiling the Distributor Clutch

"I have been perplexed by a severe vibration in the distributor clutch when it stopped. It is not observed at any other time. What shall I do to correct it?"

Answer.—If the pulley is for a flat belt, remove the belt and find the screw hole marked "oil." Remove the small screw and insert a round piece of wire about $\frac{1}{16}$ inch in diameter. This piece of wire is for the purpose of probing the hole to clear a passage for the few drops of distributor oil you should next apply. Insert the screw and allow the pulley to remain for a few minutes with the screw at the topmost position so that the oil may have a chance to penetrate through the oil groove in the pulley bearing. Apply the belt and open the channel entrance and allow the distributor screws to operate for a few minutes to see if the vibration continues. If it does you may remove the pulley in this manner: Loosen screw and remove the clutch lever shaft and lever, remove large hexagonal screw and remove the bracket holding the oil cup. After the screw is out place the end of a small screwdriver above the bracket, spring it away from the beam and remove it. The dowels being present make this step necessary. Then remove the flat-headed screw from the end of the shaft. This allows the removal of the washer, the clutch flange and the pulley. Probably you will find the bearing red with rust and quite likely the oil groove in the pulley will be filled with dirt. Clean the bearing surfaces of the shaft and the pulley and the oil groove. Rub a small amount of distributor oil on the shaft, and reassemble the parts. On distributors having the spiral automatic stop there will be found an oil hole in the pulley and one in the washer flange. Besides this a drop of oil may be placed on the two stops on the side of the washer flange. This lubrication permits the stops to disengage more readily than if they were allowed to remain dry, for, as you know, these stops must disengage while under frictional contact. The spiral springs adjacent furnish the pressure.

Clutch Rattles as Cams Reach Normal Position

"As the clutch has been slipping recently, I built up the leather shoes, and while this treatment partly corrected the trouble it has produced a rattling sound when the machine stops. This noise is quite noticeable when a tight line goes in and the machine stops with the elevator down to the vise. I do not know just what to do now. Should I take out the packing and again use soap, or some other similar substance, on the clutch as before, or what?"

Answer.—The following will be a safe plan: Remove the buffers and take out the packing. While the clutch arm is off the shaft remove the screw bushing on the end of the driving shaft, take out the clutch rod spring and stretch it about an inch. Replace the spring and the bushing. Before attaching the clutch arm to the shaft, take a piece of medium-grade flint paper and rub the surface of each buffer to remove the

glaze. Wipe off the inner surface of the clutch pulley with a clean cloth wet with gasoline. After the clutch arm is attached allow the cams to make several revolutions, and observe the rotating of clutch arm to see if it gives any evidence of slowing up. If the leather buffers are not worn down too much, it is quite likely that the clutch will not slip, unless some abnormal resistance is offered. It is not advisable to use soap, resin, or any other substance on the clutch in order to prevent it from slipping. Always operate the machine with a clean clutch surface. The gripping force of clutch should be from clutch spring and not from friction-forming substances. Also, it is a good policy to avoid the setting of tight lines.

How Pot Legs Are Broken

"Why are not square-headed adjusting screws used on the back of the pot legs, similar to those used for up and down adjustment of the legs? Would it not be easier to adjust the legs?"

Answer.—While it would be easier to adjust the pot legs by the back screws, if square-headed, there are some operators who would use a monkey wrench on screws of that type, which would cause the breaking of that part of the pot leg. For that reason, we believe, the slotted screws are used.

Moved the Distributor Beam

"Recently I had occasion to loosen the distributor screw beam by loosening the two large screws on the frame at the top of the machine. Now eighteen-point capital M's and W's will not pass through the channel-entrance partitions. On turning the screws slowly I observe that the matrices drop when they are directly over the center of the partitions and, of course, fall in when the screw is turned slowly. The beam appears to be as far to the right (when standing at the back of the machine) as it will go. If this beam can be set a little farther to the right, will this remedy the trouble? If so, how can this be done?"

Answer.—As the beam is not doweled to the part to which it is attached by the large screws, doubtless it received a slight movement toward the right of the machine. This movement probably would not be noticed at all during the distribution of matrices of small bodies. To remedy the trouble you may back the cams until the second elevator descends, then loosen the two large screws and move the beam toward the second elevator until the adjusting screw in lug (found above the distributor clutch) comes in contact with the frame. Elevate the beam while tightening the screws, and then test by sending in a line of capital M's and W's. This should correct the trouble, as it brings the beam to the position originally held by it when erected.

A message received later from our correspondent states that no further trouble was experienced after our directions were followed.

SPECIMEN REVIEW

By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

THE PROCTER & COLLIER PRESS, Cincinnati, Ohio.—The calendar of the Champion Coated Paper Company is perhaps the most impressive and handsome of any we have received for 1926. The style, moreover, is decidedly appropriate for a calendar going to printers, the excellent lettering and decoration having a fine typographical flavor. The Green counter cards are original and effective; we wish they were in only two colors or that a satisfactory method of reproducing one of them were possible, for we'd like to have our readers enjoy them, too. Most of their character, distinction and effectiveness would be sacrificed if we were to show them in a one-color halftone and an injustice would be done if we were to so show them. We are reproducing an interesting page from the sample book of Strathmore Bay Path Book Papers, which, throughout, is one of the handsomest and most helpful sample books we have seen. There is a good idea for the printer or typographer on every printed sheet, as the representative example shown on this page convincingly demonstrates.

JOHN E. WILLIAMS, New Jersey State Home, Jamesburg, New Jersey.—One of the finest of the many beautiful examples featured by linoleum block illustrations is your 1926 calendar. Morris and Barney Lipschultz Siodak, whom you mention as having done the actual work, are assuredly deserving of praise. It is almost beyond belief that the work we have so long admired coming from your school is done by a class of boys averaging only fifteen years of age.

SHANE-BEEVER COMPANY, Baltimore, Maryland.—"Keeping Faith With the Original Since 1905" is at once a fine booklet from a typographical standpoint and a publicity item of most manifest effectiveness. The excellent portraits of the principals of your organization are faultlessly printed from faultless halftones, which, if electrotyped, means something more favorable to the engravings and the electrotypes. A booklet of this character, when so finely executed, must surely tend to create good will and considerable respect for the ability of your organization.

T. J. HARRIS, Chicago.—The brochure for the Portland Cement Association entitled "Portland Cement Stucco" is representative of the very finest publicity of the sort. Physically, the book is impressive in excellence as well as size, the cover being particularly handsome. Indeed, we do not find a single flaw in it.

PRINTERS' TRADE SCHOOL, Adelaide, South Australia.—"Modern Ideas in Printing," a book of impressive size "published to show the quality of students' work and to stimulate the desire for better printing," accomplishes both ends most effectively. With some of the very best type faces now available in use, and composition in a direct,

simple and straightforward manner, the work compares very favorably with the better grade of printing done in any land. The cover is particularly pleasing, both as to layout and printing in colors.

THE MANZ CORPORATION, Chicago.—"Burbanking the Carburetor," produced by you for the Beneke Manufacturing Company from plans and copy by the advertising agency of Aubrey & Moore, is unique and pleasing, too, reflecting marked credit upon all concerned with its production. It is another and effective example of limited-edition publishing applied to commercial selling.

INLAND TYPESETTING COMPANY, Indianapolis, Indiana.—Your announcement, "This little narrative," composed in the beautiful Italian Old Style and printed in black and vermilion on India tint antique stock, is beautiful.

THE MAPLE PRESS COMPANY, York, Pennsylvania.—The portfolio of specimens is excellent on the whole, and each item mounted therein is high grade in every respect.

THE RUMFORD PRESS, Concord, New Hampshire.—Your brochure entitled "Growth of Printing in the Twentieth Century" is of unusual excellence typographically and in general format. The tint background of border units, over which the title is printed on the cover design, is in such a weak color that it might just as well have been omitted. Except when the book is held at certain angles this background is entirely invisible, at least by artificial light.

EUGENE J. VACCO, New York city.—Your most recent package contains several notably fine examples of typography, among which the George D.

Smith Company book catalogue stands out. It is one of the most attractive items of the kind we have recently seen.

THE FOSS-SOULE PRESS, Rochester, New York.—Comparable with the best printing being done anywhere, the specimens recently submitted by you are of unusual excellence in layout, typography and printing.

S. VANCE CAGLEY, San Francisco, California.—"Craftsman" is a delightful brochure, and the card accompanying it is one of the cleverest and most interesting items of the kind we have seen. Cut out to proper shape and overprinted with a halftone of a type case, near the center of which is a composing stick with your name set up in it, this card is appropriate, unique and striking.

JOHN EDWARD COBB, Meyer-Rotier Printing Company, Milwaukee, Wisconsin.—Your specimens are of excellent grade, reflecting good taste with forceful display in a degree altogether unusual.

ALBERT DANMEYER, New York city.—The specimens you submit are of very good grade, thoroughly satisfactory for the purpose in each and every instance.

H. M. PARKER, Newark, New Jersey.—Your work continues very good, but the latest package scarcely measures up to the standard we have come to expect from you. The first "spread" of the "Colonial" folder for the Art Fixture Company falls short of being high grade because the considerable amount of body matter is set wholly in capitals, as are also the group on the final page and the titles under the illustrations on the inside. So much matter should under no circumstances be composed entirely in capitals. When it is, the effect is more of a dare than an invitation to the reader. The title page of the Dr. Barnes' brochure is unsatisfactory, largely because of the manner in which the subtitle is set in over-large capitals, with some of the lines squared up and others only assuming to be, ornaments between



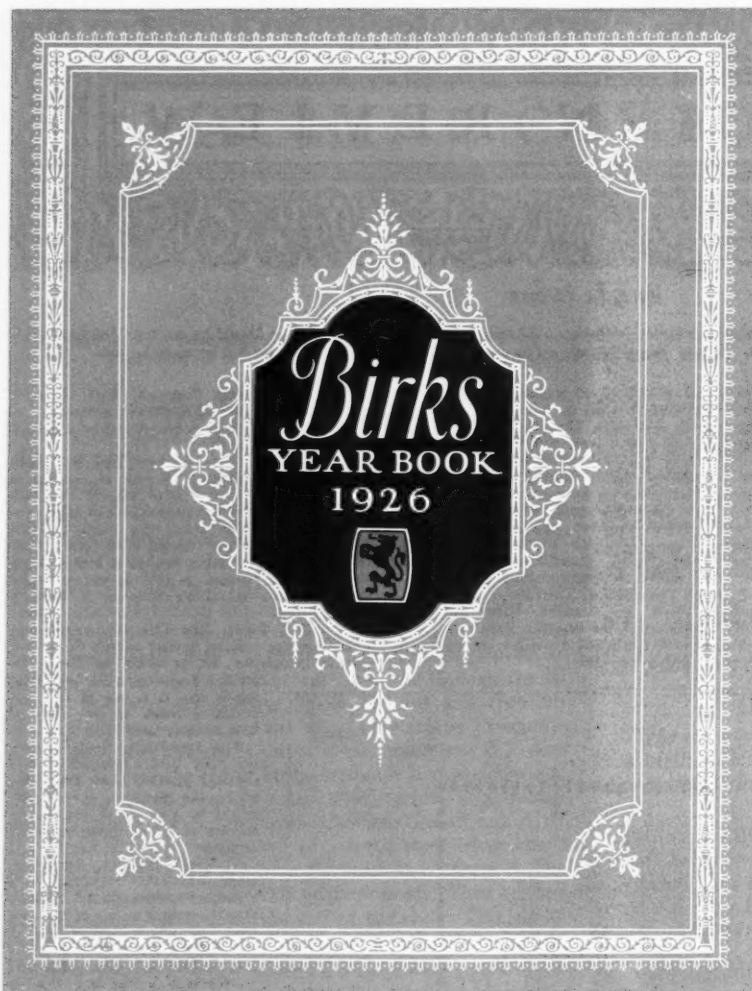
THE HOTEL SINTON FROLICS

Under the Direction of TED SNOW

At Dinner and after Theatre
HOTEL SINTON
BALLROOM

HOTEL SINTON, Management of JOHN L. HORGAN

Program title page of considerable character from sample book of Strathmore Paper Company planned by Louis A. Braverman and produced in the plant of the Procter & Collier Company, Cincinnati, Ohio. The original, about 6 by 9 inches, printed in black and light blue on buff antique stock, is particularly handsome.



Cover of handsome jewelry catalogue by the Ronalds Press, Limited, Montreal, Quebec. The effect of the original, on which the all-over reverse etching is in red-orange on yellow stock, the inner panel in black, as here represented, is especially striking, and handsome, too. The effect of yellow and black printing on red stock is decidedly novel. The original page is 8¾ by 10½ inches.

words being utilized to fill short lines to the measure. The lines of this group, furthermore, are not arranged according to sense—a point to the line—a desirable if not absolutely essential feature. The page titles set in Caslon Bold italic would look better if the lines were spaced with two-point leads, or possibly three or four point leads, because of the large amount of blank space in the lower part of most of the pages. Close line spacing of otherwise open pages is inconsistent. The catalogue for Mundy gasoline hoists is very satisfactory, although the cover design is printed just a little too low to look well. The initials, moreover, are too small considering they have a background panel; plain type initials of the same height would be wholly satisfactory for the purpose.

THE RONALDS COMPANY, LIMITED, Montreal, Quebec.—During all the years we have conducted this department we've remembered the Birks jewelry firm for the excellence characteristic of its catalogues, a number of which have been done by Mr. Ronalds. We recall one that may have been as good as the 1926 book, but, however different, it could scarcely be rated as superior. Every detail about this fine new book evidences painstaking care and, what is more important, rare skill in the various arts concerned with its production. The printing of the text pages of large page halftones showing objects of jewelry, always difficult to render satisfactorily, is positively beyond reproach. Unfortunately we can not give an adequate representation of this part of the work, but we can show the handsome and striking cover, the excellence of which

is merely representative of that of the whole book. This is not a piece where, as is too often the case, the good work is evident only on the outside; it is good all the way through.

CHARLES H. MACMURRAY, Washington, District of Columbia.—The small hand-lettered blotters for the Wisconsin Blue Print Company are novel, being especially effective in arrangement.

JOHN S. FASS, New York city.—The book entitled "The First Christmas" which you printed privately and sent out in connection with your holiday greeting is a gem of the typographical, printing and binding arts. The book and your accompanying appropriate greeting are of decided interest, the text for the book being taken from the second chapter of St. Matthew. Binding in a novel figured paper is of outstanding merit; in short, the book as a whole is something to be proud of.

WILLIAM EDWIN RUDGE, New York city.—We appreciate the latest of your gems, the book "Eight Songs of Blake," issued as your Christmas souvenir or keepsake. It is a delight and an inspiration at the same time.

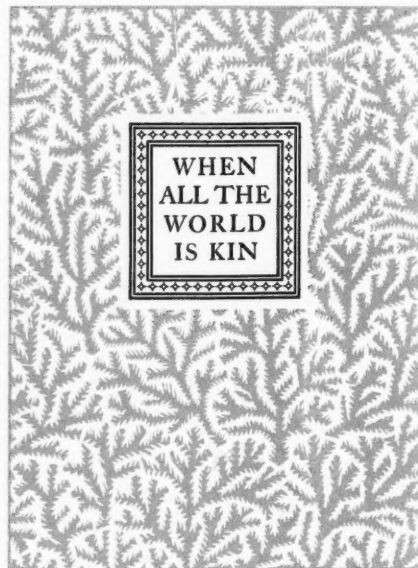
HAL W. TROVILLON, Herrin, Illinois.—The binding of your Christmas book, "Vagaries from Munthe," is excellent, so we regret that the typography is not in keeping. The type face is too small for a

book of this character, and the page is rather too narrow as well as too small for a limited-edition volume. The large amount of text doubtless caused you to select the small type, as a larger face would have meant a bigger book and more expense. To have made possible the kind of book you wished to make within the range of what you apparently wished to spend upon it, a shorter text should have been selected. The Copperplate Gothic in connection with Cheltenham Wide on the title page is not a good selection or combination for a work of the kind, particularly with text set in Garamond. We find you have started at least one page with the final line of a paragraph; even though it is a full line, the em-quad indentation in the second line creates a bad effect. While the result is not as displeasing as if the line were a short one it is not consistent with the standards of high-grade book typography. We also find a single word—and a short one—on the final line of one page, another rather serious fault. However, we do commend your ambition and enterprise, and, in spite of the fact that the book falls considerably short of what it should be, it is nevertheless commendable when compared with the general run of printing that is submitted to us for criticism.

LUDLOW TYPOGRAPH COMPANY, Chicago.—"When All the World Is Kin," issued as your Christmas souvenir, is a remarkably fine book. The binding of white paper overprinted in green to represent evergreen is delightfully appropriate. The title label tipped onto the binding paper on the front is in an excellent position. Composed in large and legible Caslon Old Style with long descenders the text is not only beautiful but a delight to tired eyes. You deserve praise for having done something that is not only pleasing, but that should inspire all who see it with a desire to do better work.

CHARLESTON PRINTING & PUBLISHING COMPANY, Charleston, West Virginia.—Conventional in arrangement, your new letterhead set in Goudy Old Style is mighty effective, mainly because it is simple. The fact that it is set almost wholly in lower-case gives it a certain distinction among letterheads, which are usually largely set in formal capitals. The line set in italics, and printed in orange, seems quite weak by lamplight; where relatively small lines of type are to be printed in color we suggest a stronger color than this orange, or else that such lines be set in type somewhat bolder than that used for the remainder of the design. Such heavier type would compensate for the weaker color and make the tones in the design as a whole balance, as they should.

HAROLD M. HUFFORD, Grand Rapids, Michigan.—Your miniature blotters are high grade and characterful in all details, the one for the Udell Printing Service being especially good and unusually effective.



Unique cover of Christmas souvenir book, or keepsake, issued by the Ludlow Typograph Company, Chicago. The all-over pattern of evergreen was printed in green. Title is in black on white label. Typography throughout in Caslon.

T. B. WISE, Fargo, North Dakota.—The letterheads for the State Theater and the Jordan Advertising Service are unusually good and the colors of the former—green and rose on gray stock—are quite pleasing. The heading for the Broadway Pharmacy seems needlessly "fussy." The Nestor stationery is weak by reason of the fact that the small line printed in green under the name, "The Nestor"—which is printed in large sizes of outline Bradley—must be studied out. Not one in ten of those who receive the item will go to the trouble to see what this confused line is about.

JOHN A. RICH, Cleveland, Ohio.—We consider the menu and place folder for the Crandall dinner quite satisfactory. Although type matter is placed a little low the inside pages are especially good. A light rule page border would have improved the title, particularly because it would make the effect more dignified and more in keeping with the formal affair. We assume the name "Mrs. W. F. Crandall," printed in the panel on the title, is that of one of the guests and that the name of each guest was similarly printed on her card, which is an interesting point suggesting possibilities for similar items which other printers might work up. We do not like the square ornaments above the verse at the bottom of the page and suggest that you take one of the folders, cover these items over, and see if you do not like the effect better without them.

SHAW & BORDEN COMPANY, Spokane, Washington.—The souvenir program for the "Junior League Follies" is a handsome piece of printing, a work of art, indeed, when compared with the average souvenir advertising programs. There is not the multiplicity of type faces that characterizes the usual program-booklet of the sort; the rules join nicely and all the spaces seem to be well justified. The printing in brown ink on India tint stock is fine, and the drawn cover is both striking and pleasing.

WRIGHT PRINTING COMPANY, Amarillo, Texas.—We like the two blotters you recently sent us very much indeed: the one in which the type matter is printed in black over a red panel, in which half-point rules create a sort of Ben Day effect, is very striking. Both of them represent intelligent and forceful blotter publicity.

RALPH COPE, Los Angeles, California.—Final characters that come with some fonts and swash characters should be used with much reserve. When they are worked in wherever there is an excuse for them the effect is bad, as witness the post-card announcement for Walter M. Murphy, set in Goudy Cursive. The card showing the number of the different makes of automobiles registered in your section of the country is neatly composed and well printed.

WARREN R. FULLER, Concord, New Hampshire.—Layout and typography of the announcement for the local craftsmen's meeting are very good indeed. The piece would rate unusually high if it were done on paper of lighter color, as the type Goudy Old Style—one of the best, by the way, for display work of this character—appears too weak on such dark paper as the brown you used. The piece would have been a knockout in black and vermilion on antique white paper. The two Martin advertisements are also high-grade work, although the fancy initial used on the one entitled "Fiction" detracts rather than adds to the effect. As there is quite enough of the ornamental in the ad. without this decorative touch a plain capital three-line initial would have been preferable.

THE PRINTER OF PARMA

such enthusiasm and intelligence did he attack what seemed a hopeless undertaking that Vatican scholars soon took notice of him. They encouraged him to study Hebrew and Arabic, and so vigorously did he apply himself to these languages that in a comparatively short time he was able to redistribute and make available for use the oriental types that had been cut in the pontificate of Sixtus V by Garamond and Le Bé. By the time he was twenty-one he had printed an Oriental book, doing the work so excellently that his name was put at the end of the volume, an unprecedented honor for a youth in that most conservative milieu. Among the many friends Bodoni had made at the Vatican was Father Maria Paciaudi, librarian to Cardinal Spinelli. When Ferdinand I became Duke of Parma in 1765, he persuaded Paciaudi to take charge of the ducal library. There was a certain real magnificence about this Duke Ferdinand, quite different from the gaudy grandeur that satisfied most of the princes of the period. He desired to assemble a truly great library; he wanted also an academy of fine arts and a printing press. Father Paciaudi recommended that Bodoni be placed in charge of the printing press. Giambattista was in Saluzzo, convalescing from a fever, and wondering whether London did not hold forth larger opportunities than Rome. This was in 1768. The duke summoned him to Parma and decided his career. For Ferdinand recognized the signs of greatness. Bodoni became Ferdinand's printer. It was not long before Bodoni, dissatisfied with the available type faces, began cutting punches that expressed his own typographical ideals. But he did not attain perfection in one leap; far from it, he labored assiduously for years to consummate his dreams of the beauty that should be in type. Two score years passed before he issued his first complete book of type specimens, containing one hundred fonts of Roman, fifty of Italic, and twenty-five of Greek. That volume of 1788 gave the art of printing a new order of type design, the Modern Roman, by which Bodoni was assured of immortality. Henry Lewis Bullen describes its chief characteristic as "a new kind of serif, cut flat and

placed at right angles with the letter proper, and of the same thickness as the minor lines of the letters which were excessively sharp, while the main lines were much heavier, as a rule, than in the old style letters then in use. The thinness of the minor lines," Mr. Bullen continues, "accentuated the boldness of the main lines. This pronounced contrast of the lines in the letter gives a vivacity to the Bodoni types that is not found in the monotone effect of the conventional old style Roman designs. Now, when Bodoni printed these vicious types cleanly and sharply with intense black ink on a pure white paper of smooth (wove) texture, and sometimes hot pressed, after the manner of Baskerville, the margins of the pages being correctly proportioned and usually ample in extent, the whole effect was decidedly novel and attractive, in comparison with the poorly printed muddy black pages of other printers who were then using or misusing old style types, most of which were of degenerate design." This *Manuale* of 1788 set the seal upon Bodoni's patent of fame. Thus far he had printed solely for the Duke of Parma and for himself. Now orders came to him from all over Europe. A list, far from exhaustive, of his noble printings includes Horace Walpole's *Castle of Otranto*, Gray's *Elegy* (in Italian), Gray's *Complete Poems*, a Virgil, a Homer, Fénelon's *Télémaque*, a Racine and a Boileau. Before Bodoni died in 1813 he had the satisfaction of knowing that he had accomplished, perhaps more than accomplished, his youthful ambition. He was acclaimed Europe's greatest printer, and his type faces had supplanted all others. Parma gave him a public funeral. Kings and princes paid tribute to his greatness. Medals were struck in his honor. Both Parma and Saluzzo erected statues. But his greatest monument was that partially reared by his own hands and completed under the loving supervision of his widow, *Manuale Tipografico del Cavaliere Giambattista Bodoni*, which appeared five years after his death. To quote Mr. Bullen again: "It is one of the most precious books in the literature of printing, simple in design, perfectly printed. . . . Bodoni sits among the immortals of our Art!" A sound judgment.

Third page of handsome broadside issued as a keepsake by the Zellerbach Paper Company, San Francisco. The original of impressive page size, 12¼ by 19 inches, is printed in black, red and green, the leaf ornaments marking paragraphs being in red. The typography is by John Henry Nash; the type is Morris Benton's adaptation of the type of the great master of whom the broadside relates.

Season's Greetings

GORDON-TAYLOR, INC.
185 ALBANY STREET
CAMBRIDGE, MASSACHUSETTS

FROM
The Abbey Press



Novel arrangement of card accompanying Christmas souvenir book (shown elsewhere), executed and issued by The Abbey Press, Cambridge. The original is in brick red and black on antique laid card stock.

FRED R. STOUT, Mansfield, Pennsylvania.—The title page of the folder "About Our Reds," produced for a breeder of Rhode Island red poultry, is unusually effective, largely because of the feather from a bird of that kind inserted through a slit in the paper. This novel feature adds an effect of distinction to the folder, and at the same time gives an idea of the rich coloring of the birds. Furthermore, it adds color to the folder, though it would be more effective from this standpoint if the border were printed in a contrasting color rather than a similar one. As a rule we do not like panels in which the rules on two sides are considerably wider than on the other two, the idea of which is to represent

shading or depth, but in the case of the Williams letterhead other details minimize the customarily bad resultant effect. We can therefore excuse the practice in this case, with the admonition that you apply the idea with extreme restraint on future work.

WILLIAM STRAIN & SON, Belfast, Ireland.—The *Monthly Statement* for November is interesting and attractive. The inner pages—bound at only one point, so they can be opened out into a spread of seven pages, showing the portraits of the principals of different departments, whom you designate as "The Strain Business Team"—make a mighty impressive showing. The presswork is very good indeed, and the typography is neat, tasteful and eminently readable.

FRED SPRINGFIELD, Houston, Texas.—Your letterhead, the design of which conforms somewhat with the shape of the typographical union label, is mighty striking, and the colors are lively, pleasing and in good harmony. The mailing folder "More Business for You" would be better if the title on the front talked a little louder and if

something beside the ornate italic were used for some of the display on the inside. It is, however, satisfactory and the presswork is good.

W. H. RICHARDS, Indianapolis, Indiana.—In arrangement and display the specimens you submit are very satisfactory and, so, we regret the more the fact that your selection of type faces is not a choice one. No matter how good the typesetting and arrangement are, the appearance of one's work can not be good if displeasing types like Century

the Schools" is altogether too wide, also that the initial is too small and does not line up with the bottom of the second line alongside as it should. Line spacing throughout the text of this book is wider than necessary for reading and altogether too wide to look pleasing. The cover design, however, is unusually good.

Kirjapainotaito, Helsinki, Finland.—Your publication is unusually attractive in general appearance; typesetting and printing are very good throughout.

demonstrates quite effectively that one can go quite too far. The writer appreciates the specially hand-lettered greeting you sent him. It suggests a delightful Franklinesque air that pleases immensely, especially when we realize you spent considerable time to so personally honor us. It is things like this, the knowledge that people will go to trouble for you, that make life worth while; we shall always remember you, Bucholz, for this evidence of your good will.

KING-SMITH STUDIO-SCHOOL



OF WASHINGTON
AND PARIS

A typographic cover by Axel Edwin Sahlin that makes us wonder why we do not see more of them on high-grade booklets and brochures such as this one is throughout. With the typefounders producing types and decorative features of a quality and variety never known before, the need for drawn covers would seem to be less insistent.

Bold and Copperplate Gothic are used. Avoid the mixing of condensed and extended type faces as indicated on the covers of the booklets "Captain Noah's Mistake" and "The Chronicles of Indianapolis." Furthermore, the extra-condensed capitals appear especially incongruous in the wide, shallow panels. Rules and ornaments feature these covers more than they should; remember, "A little leaven leaveneth the whole lump."

FRANK L. SIDDALL, Newark, New Jersey.—Our compliments are extended to the boys of the printing classes as well as to you, their instructor, upon the unusual excellence of the various display specimens recently submitted. Posters bearing messages relating to the qualities and characteristics of different styles and forms of type demonstrate the skill of the youthful typographers, supply instructive text and provide suggestions for display and layout to others. The work is superior, we think, to that of any school plant we have examined in many months, so in recognition of your fine work in teaching, as an incentive to the students in your classes, and also as an item of general interest for all readers we are reproducing one of the specimens, which is only representative of the character and quality of all. In view of what has been stated above, as well as in view of the excellence of the work, we regret to be compelled to point out the fact that the spacing around the initial "W" on the opening text page of "Printing as a Subject in

We like the 1925 cover better than the one used throughout 1924, particularly because the lettering is more interesting and less formal, although the border used on 1924 covers is interesting and characterful. The small specimens of commercial work are also very good, some of them, in fact, being excellent.

JOHN W. MCINNIS, New York city.—Your Christmas greeting souvenir, a privately printed bibliographical essay on Gray's "Elegy," is remarkably fine in all respects, typography being notably good. We think the body of the book justifies a hard binding, which would add dignity and value to it, although the quality of the paper cover is such that the booklet must be recognized as a quality product. An interesting feature is the reproduction of the frontispiece of the title page of the first edition of Gray's immortal poem. You deserve a great deal of praise for having produced and distributed one thousand of these booklets, which at one and the same time demonstrate your ability to produce fine printed things, convey your greetings in a most unusual way and benefit recipients quite measurably.

R. J. BUCHOLZ, Cleveland, Ohio.—We agree with you. The Christmas greeting you "dug out" of the basement of your friend on which each succeeding character is set in different type evidences both patience and foolishness. It just goes to show how far some people will go to achieve novelty, and

Practical Type Styles

The good printer is not the man who requires the entire stock of a typefoundry with which to work; nor the man who pins his faith to the ornamental cuts and borders. These things will not take the place of discriminating good taste. The longer a printer works, the closer he comes to a realization that success is dependent upon knowing what to omit in a piece of printing.

ASLON Oldstyle and Caslon Italic look pleasing when used in combination with each other. These two typefaces have the same general characteristics. They were designed to be used separately or together as shown on this page. Italic may be used to *emphasize* an important word in the reading matter or in the display lines. Italic produces a more *pleasing emphasis* than that obtained by using a boldface type.

Everett R. Currier, writing in *Monotype*, says: "It is really hard to overrate the worth of Caslon type. Objections can be found in it, and objections may be taken to it. But the type has yet to be made that can match it for all-around usefulness; for grace and dignity in high places, and for clearness and neatness in regular work."

Subject
of the
drawing

It is not the more facts that determine the value of a thing, but the more the quality of the work.

Display problem by a student of the printing department of the Evening Vocational School, Newark, New Jersey, of which Frank L. Siddall is the capable instructor. The original is in red-orange and black on buff paper. When copy for these projects gives interesting facts about the craft, additional benefit accrues to the students.

EDWIN U. SOWERS, Second, Fostoria, Ohio.—"Why the Milkman Shudders" is an interesting book, tastefully composed and bound, and in thorough accord with the highest standards of the art of the book. It is an item that we're sure was appreciated by all who were fortunate enough to get copies, of which we are glad to be one.

WILLIAM ZASTROW, Hoboken, New Jersey.—Except for the fact that the initial crowds the border at the top rather too closely, your greeting folder is very satisfactory. From a typographical standpoint, the greeting is unusually interesting, although the border would have looked better if printed in a slightly weaker color of ink, because it is both wide and of prominent character.

J. CARL HERTZOG, El Paso, Texas.—Specimens are interesting and of unusual excellence, even though they are just everyday commercial forms.

DUDDY & KIBBEE COMPANY, San Francisco, California.—"Adieu," your removal notice, is one of the handsomest and richest folders we have seen in recent months. The blue color tones are decidedly pleasing, and the decorative features are both unusual and characterful.

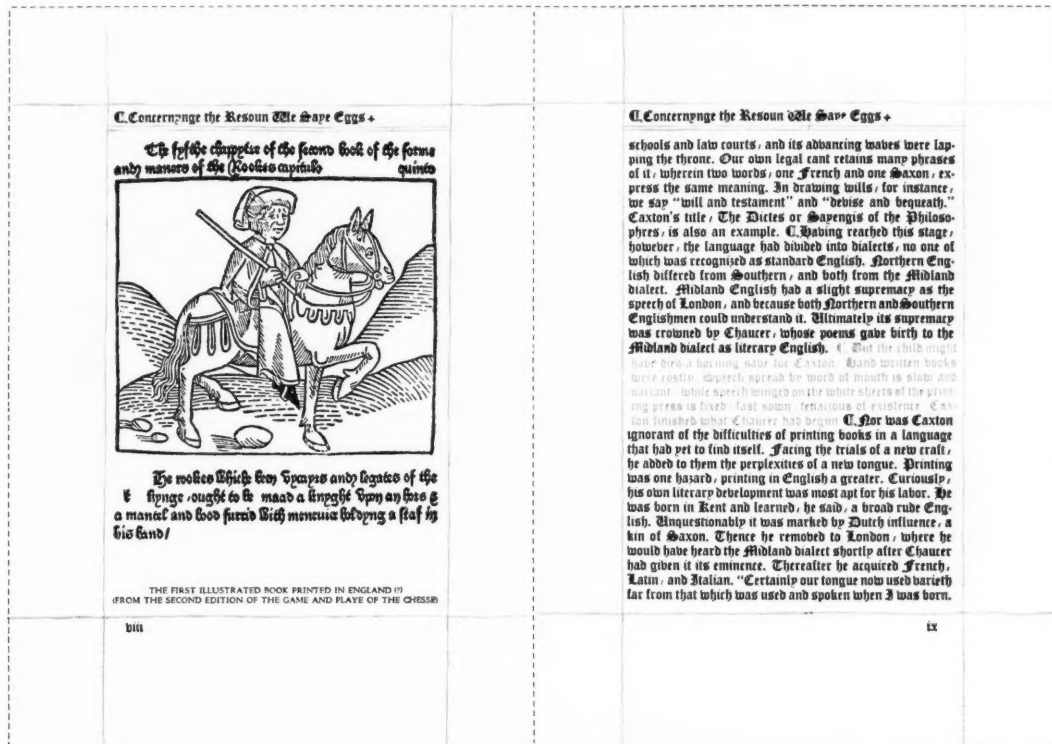
JOHNSON PRINTING & ADVERTISING COMPANY, Dallas, Texas.—Your "Type Chart," a glorified type-specimen book, the pages of which are faintly ruled up and down marking pica measures across the pages to show the number of characters of the different sizes and styles that can be gotten into

different line lengths, is excellent. The idea is good, because it makes the book helpful to advertisers who do business with you; also no doubt it is helpful to your own compositors.

F. ERNEST NACHBAUR, San Diego, California.—The Christmas blotter for Frye & Smith is attractive and striking as printed in effective colors on

some face in the lot, either, although the old-time Tudor Black is satisfactory where used, an Old English letter being very good for display on items of this nature. Aside from the inadequacy of the type to the job, which, as stated, is the major fault to be found with the broadside, the typography is otherwise faulty: the initial "I" is quite

to think of reading, much less to actually read; secondly, because there is so much more matter on the left-hand side of the cut than on the right. If it was inadvisable—and we suppose it was—to run over from the column on the left to the one on the right of the cut, the second paragraph on the left should have been added to the one on the



Two-page spread of a most unusual booklet, the purpose of which, as stated in the colophon, is to announce the association of Eugene H. Gordon and G. Gehman Taylor as Gordon-Taylor, Incorporated, operating The Abbey Press, Cambridge, Massachusetts. The text of the booklet relates of William Caxton, who printed the first book in English. The printing of the original is in black and deep red on gray antique laid paper of fine quality.

stock of a strong red color. When such stocks as this are used the printing usually doesn't stand out, but by the application of good sense the colors of inks, the types and the ornamental features are in this case of sufficient strength, hence we compliment you especially for having succeeded where most fail.

CHARLES R. CAPON, Boston, Massachusetts.—"Poems for People," the initial production of the Cedar Tree Press, is a beautiful book. The cover of soft blue with white paper over the hinge and a title label of white stock also is especially pleasing.

TIMES-MIRROR PRINTING & BINDING HOUSE, Los Angeles, California.—Three Minutes, your house-organ for December, is excellent. We honor you especially for the excellence of the characterful cover design, which, while ornate, is nevertheless exceptionally well done, the decoration being justified particularly because it is so apropos of the season.

ROBERT A. QUINN, Colorado Springs, Colorado.—You had a wonderful opportunity in the Department of Necessity broadside, "A Proclamation," but you did not by any means make the most of it. If the type faces are the best you have, or the only ones, the fault is for the most part beyond your control, as it is in this respect that the specimen is weakest. Because of its size and character, the most harmonious and dignified effect possible should have characterized it, yet a number of type faces are used where there should have been only one or two. There is not a hand-

too large, being of greater depth than the type group it introduces. An initial should fit in a group of matter rather than be altogether outside; it is, in fact, a good rule never to use an initial unless the type is of sufficient extent to allow two and preferably three lines below it. The initial referred to is equivalent in depth to three lines more than the group of type. The effect of the type matter on either side of the half-tone is very bad indeed; first, because the extensive solid matter is set wholly in capitals, and is forbidding and difficult

right, the two being very slightly deeper than the first paragraph. More careful spacing could then have been exercised so that the matter on the two sides would appear reasonably uniform. A difference of two lines would be less objectionable than the present arrangement. The small group of text-letter type on the right side could be placed elsewhere, as the same type should appear on both sides of the cut in the interest of symmetry. We see no significance in the heavy ribbon streamer below the first display line, also below the first line of the third page; surely it is an atrocious-looking thing and affects the appearance of the form decidedly and unfavorably.

THE ACME PRESS, Seattle, Washington.—"The Mainspring of Business is Selling" is a notable book having decided character, being original, reflecting the finest of craftsmanship in bookmaking, and distinguished by the finest of typography and presswork. It is indeed regrettable that books of this sort can not be shown in a manner that will adequately represent them. We often do not show fine things, because such showing as could be made would be an injustice to them.

LEIGH EDWIN GILL, Asheville, North Carolina.—The work you submit is mighty fine indeed, the several business cards scoring high in novelty, display strength and publicity value. They are very unusual.

CHRIS. M. VAETH, Utica, New York.—Your greeting, and the folder "All in the Life of a Spruce" which accompanied it, are in excellent taste and featured by handsome typography.



Novel and striking and characterful package-label by Paul Ressinger, designer, Chicago. The original is in brown and black on white paper.

I HAVE COME TO THE CONCLUSION that it is not very difficult, once you make up your mind to it, to dispose of \$10 gold pieces. You will recall, perhaps, that in the January issue I offered such a nugget for the best letter on the subject of the printer fifty years from now. While I was by no means swamped with letters, I received a sufficient number to justify the, to me, enormous sacrifice, and I take the keenest delight in introducing you all to E. George Myers, of Leland avenue, Chicago, who walks away with my birthday present. Mr. Myers, in a note accompanying his entry, implores me to make nothing funny out of my consideration of the subject I have propounded. "It's too serious," he writes. "While you and I may not be among the printers of fifty years from now, I am sure we want to rest easy that he is different from the chap who is dishing out *per se* the printing of today." I shall make nothing funny out of it. As if I could, Mr. Myers! . . . The prize eradicator follows:

There is no desire to be facetious, in visualizing the printer of fifty years from now; yet, in contemplating him, we have only to visualize what the printer of today is not. Indeed, gaged by all the standards of successful business life, if the printer of today would only give thought as to what constitutes, or would make him, a successful printer, he would be the printerman of fifty years hence in the here and now. To summarize, our successful printer half a century hence will be:

- 1.—A business man who applies sound principles of business conduct to his establishment rather than drudgery to his mechanical department.
- 2.—A believer in a budget system.
- 3.—A specialist in some line of the industry rather than a "general printer" in competition with every protege of Gutenberg who does "general printing."
- 4.—A salesman, well versed in selling lore, and in practicing it.
- 5.—An expert in advertising as its principles are applied to direct-mail selling.
- 6.—Well grounded in the fundamentals of merchandising and marketing.
- 7.—A student of production and an operator of modern machinery.
- 8.—An asset to his banker.
- 9.—A thorough believer in, worker for, and participant of organization.
- 10.—A shining example of the motto: "It can be done."

Don't snicker. Sounds big. Yet all will admit it's what we have to come to if the printing industry is to emerge into and lay claim to what it rightfully should be.

Mr. Myers has ventured into the printers' Utopia; nevertheless, he has laid down some very valuable ideas on what the printer will be. We are sufficiently cynical to doubt that a printer possessed of such accomplishments will ever exist. Somehow, we feel that any man with the ability to live up to Mr. Myers' code should be some sort of god and not a printer at all. That, however, remains to be seen.

BOTH Albert H. Richardson of the General Electric Company and Herman E. Wiedemann of the Isaac Goldmann Company reach the same conclusion, claiming that human nature itself does not change very much from generation to generation and the printer fifty years from now will still be dealing with the same composition, proofroom and pressroom troubles that he is dealing with today. Their claim, apparently, is that the printer's machinery will become almost human in its mechanical proficiency but that the man himself will be about the same. If this be true, why

GRAY MATTER

should the printer seek more efficient machinery? He is troubled even now to keep his orders in harmony with his productive power. Give him machinery of greater manufacturing speed, and he will, if he remains constant, be busy about two hours a day. While it may be fundamentally, psychologically, and even biologically true that man remains the same, he has the happy faculty of somehow meeting bigger opportunities. I am inclined to believe that the development of printing machinery will, in turn, develop the man. It will be a direct challenge for him to obtain more orders; to do so, he will be driven, by necessity, to Rules 3, 4, 5 and 6 of Mr. Myers' code.

"THERE WILL BE NO PRINTERS FIFTY YEARS FROM NOW," writes E. J. Roesch encouragingly. "The radio will deliver the news of the day to us at the table during our meals. The movies will do away with the necessity for books. Advertising will be so finely censored as to be a dead art and, therefore, useless. So, why worry?" . . . Mr. Roesch is an obvious believer in hell on earth and evidently believes that the passage of years brings us closer to that Inferno. I had every hope of being alive fifty years from now until I read this letter. I now hope that I shall pass quietly out of the picture twenty-five years hence. The only solace I shall know if I am alive under the Roesch regime is for some kind soul to repeal the eighteenth amendment. Heaven deliver us from a complete control of radio and the substitution of movies for books. As for the censoring of advertising, I believe such a move would increase its effectiveness rather than bring it to a point of uselessness; especially if the censor were a man who knew printed salesmanship when he saw it and would blue pencil all but advertisements of that nature.

ASIDE TO G. Lynn Hallen: I wish I had room to print your allegorical consideration of the theme. I haven't. You must be satisfied in the knowledge that I enjoyed it; if ever you meet me, you will appreciate that.

"I HAVE," he told me, "a list of five thousand prospects which I want to canvass with direct-mail literature." I asked him where he had obtained his list and he explained that he had purchased it from a mailing concern. "Then," I told him, "you have a list of *no* prospects at all. What you have bought is a list of *possibilities*." Pressed for an explanation of the difference between the two, I replied: "A prospect is one who, by inquiring to previous advertising of yours, *has confessed his interest* in your proposition. He is really a *half-sold customer*. A possibility, on the other hand, is one who has no previous knowledge of your business; and before he can become a customer he must, at some time, become a prospect." If more users of direct-mail advertising realized that their mediums were first going to possibilities, many campaigns that are now planned for two steps would be planned for three.

IF THE AVERAGE BUYER of printing knew as much as he thinks he knows about the manifold processes of printing; if he knew that a special brand of paper can not be ordered and received without somebody's going to some time and trouble to get it; if he were told that makeready and lockup frequently require as much time as the actual running time of the job; if he realized that time must elapse before backing-up, and that the job, after it had left the pressroom, must go to the cutting, binding and shipping departments; and if he were given a peep into the composing room or the engraving department, perhaps then he might not say: "I want this job to be good and I want it *finished* in three days!"

THERE WILL NEVER END, it seems, the struggle between the prospect and the printer about who should stand the cost of a preliminary dummy. It is a strange affair, for the prospect who refuses the printer a just payment for his dummy suggestion would never think of dodging the fee of the lawyer who advises him, the bill of the doctor who tells him what to do or the bill of the architect who prepares tentative plans for a house. The printer is entitled to payment for the dummy which, after all, represents what he, as a specialist, thinks best for the particular problem his prospect faces. Not only that, he should demand it.

IT IS A RARE BUYER of printing who knows the marks of the proofreader. Copy, if you will examine it, frequently comes back with marginal notes instead of the intelligent little symbols of the trade. One of the most common of these notes is: "Please set the underlined words in italics." It's a joke when the printer receives such copy, but the customer does not understand that his underlining would be directions enough. It seems to me that the printer who would supply his prospects with a neatly printed card or blotter containing instructions in the business of marking proofs would gain a pleasant amount of good will and many thanks from the recipients.

"REMEMBER My Five-Day Free Proof-Offet!" Thus begins an advertisement for some wonderful and miraculous and astounding and astonishing hair restorer. I don't know, but I'm inclined to believe that this is an example of a misplaced hyphen and the dingus should read: "Remember My Five-Day Free-Proof Offet!" That's the insidious thing about baldness!

MERELY BECAUSE WE ARE DISSATISFIED with our own creations and think another's better does not necessarily indicate that ours are bad. Quite the contrary, such a condition is positive proof that the artist is never satisfied—a state of affair that accounts for the spirit of progressiveness. Always thinking of the next job as the best is a splendid foundation for success.

JUDGING from the present wealth of pretty girl pictures on the advertising stage, the world will have a bountiful supply of capable advertising agents if it ever reverts to a period or an era of slavery!

DIRECT ADVERTISING

By ROBERT E. RAMSAY

Author "Effective House-Organs," "Effective Direct Advertising" and "Constructive Merchandising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Three Methods by Which Printers Act as Advertising Counselors

II.—Creative Production

The first paragraph of an attractively printed booklet, distributed at the Boston convention of the Direct Mail Advertising Association by the Alpine Press of that city, reads: "Get another individual to think your way, and you have created a force that can inflame a nation to action!" Horace C. Baker, of the service department of that printing establishment, is given as the author of this booklet. This quotation serves admirably as the first paragraph to this article, the second of a series of three analyses of principles whereby printers may act as direct-advertising counselors. More than arousing an individual, if we can arouse the leaders of an industry as important as the printing industry and get them to thinking one way, think of the force we shall have created.

Within the past decade many printers have "gone in" for direct advertising, and not a few have "come out" sadder and poorer, financially. As the writer sees it, these failures to accomplish what was hoped for came largely from a failure of some organization or publication to dissect principles *prior* to making the capital investment involved. In other words, a decade or so ago many were the volumes of advice: "Printers, get into the direct-mail production business; it is the paying thing, etc.," without the warning of some facts and figures.

The subtitle to this article you will observe is "Creative Production." A word to be added: By production here is meant *both* mental and mechanical production.

"The Printer's Asset Value to the Advertiser" is the title of an exceedingly interesting booklet issued by the Redfield-Kendrick-Odell Company, Incorporated, New York city, the descriptive title of whose business is:

PRINTERS AND MAP MAKERS
PLANNERS AND PRODUCERS OF
DIRECT-MAIL ADVERTISING

Quite heartily do I agree with these two meaty paragraphs from the Redfield-Kendrick-Odell booklet, which are peculiarly appropriate at this juncture:

The technique of direct-mail advertising and selling has been largely developed by the printer. Despite the well oiled and

smoothly functioning direct-advertising machinery set up by many establishments, there is much of real value as to direct-mail ways and means to be picked up by the alert advertiser from the printer who has gone over the road not once but many times, and who knows all the pitfalls and "double-S" curves as well as the easy hills and comfortable macadam stretches. . . . Very often the printer is able to render the advertiser an invaluable service in the

furbishing up of old printed matter, suggesting improvements in type and layout, paper, ink, color, etc., making it more productive. Not infrequently a new and attractive dress will give to a new edition of an old or discarded printed piece a pulling value that was hitherto wholly unsuspected.

In the booklet itself these two paragraphs are in inverse order to their quotation here, and are tied in with a connective paragraph that is beside the principle we are discussing.

These two paragraphs, however, do not tell the whole story. They suggest that which we will discuss in our next issue, "Sympathetic Production," and that which we talk about in this number, "Creative Production." The third paragraph which we shall now quote brings up as a review the burden

of last month's analysis—"Complete Creative and Merchandising Experience," and reads:

Indeed, it is in the direct-mail field that the printer renders his greatest service and proves his greatest asset value to the advertiser. With a completely equipped organization of trained specialists behind him, able to handle every detail in the planning and carrying to completion of a successful direct-mail campaign, the forward-looking printer is coming more and more to be relied upon by important selling organizations for the major part of their direct-advertising program.

Excepting present company, now, as always, the printing establishments that can thoroughly qualify under the terms of the paragraph just quoted and the outline of qualifications fully described in our February number, are *comparatively few in number*. Let us make that clear; while the writer would hesitate to go on record without a careful and intensive study of the facts as evidenced by a study of pay rolls, personnel and their experience, speaking generally we feel safe in saying that there are perhaps not more than two dozen printers in the

Author's Note

The appearance of, or failure to find, a certain producer's name in this, the second primary method, neither expresses nor implies that those mentioned in No. 1 are better counselors, or that those to follow in No. 3 are less able to act in a similar capacity. My sole aim, with the tacit approval of the editors of THE INLAND PRINTER, is to help clarify the whole situation by discussing principles of service and not the issuance of any type of "approved" list.—R. E. R.

world, certainly not more than fifty, who have "a completely equipped organization of trained specialists . . . able to handle every detail in the planning and carrying to completion" any and all types of sales promotion problems that may be presented to them for solution.

The first half dozen or so leaders you can run off on your fingers by merely mentally reviewing this issue of *THE INLAND PRINTER* and preceding ones, and analyzing the parts those producers quoted and referred to herein have played in various campaigns produced. But be that as it may, these paragraphs are inserted here only as a takeoff to that which follows—obviously *THE INLAND PRINTER* would not be justified in running this department for the edification of that handful, or double handful, of printer-producers. It should be, and is, edited for the much bigger groups: (1) those capable of handling, producing, creating, etc., *creative production*; and (2) those capable of and interested in *sympathetic production*, which will be analyzed in our April number.

Furthermore, though the advertisers who are able to and will make use of *complete creative and merchandising experience production* are quite few, their number is on the increase; yet the big undeveloped fields are those which we describe in this and the next number. In other words, there is a much bigger demand for trained *coöperators* than there is for skilled specialists who do the whole job. And a mistake has been made in assuming that every printer who adds the descriptive words "Direct Advertising" to his letterhead has also added the complete staff of trained specialists necessary.

Yet, do not misunderstand us; we are not saying that a great many printers are not equipped with both man and mechanical power to solve a great big slice of the total production pie—still speaking of it mentally and mechanically.

The false principle which must be discarded if the printing industry is to rise to still higher heights visualized by the Alpine Press and Redfield-Kendrick-Odell, among a growing group, is the thought that merely because a printer can serve one concern one hundred per cent he is thereby justified in trying to sell all customers and prospects on a basis, and price,

that presumes one hundred per cent complete service. Or, putting it another way for emphasis, just because a printer is able to serve A Manufacturing Company, on basis of complete one hundred per cent service, including research, study, planning, artwork, retouching, copy, mechanical production, etc., and would thereby be justified in adding a certain per cent to the total manufacturing cost, is no reason why that same printer is justified in adding that same percentage to the bill of B Manufacturing Company, where for some reason, either on the part of the printer or the B Manufacturing Company, only seventy-five per cent complete service is furnished.

Yet this is just what happens and has happened for years when a great many printers rush into direct-advertising production. "We make no charge for our service department; it is offset by the volume of business we do," or "We maintain our own art department and can furnish you with complete service because of this," are specious arguments often used.

Refreshing, therefore, it was to read in the November, 1925, issue of *Exponent*, the house-organ of the L. P. Hardy Company, South Bend, Indiana:

Agreeable coöperation between their organization—the advertiser, in this instance the O'Brien Varnish Company—who furnished the facts to be set forth, and our service department, who visualized the idea, worked out the design and created the artwork, resulted in the finished printed piece. . . .

Fig. 1 illustrates the finished piece, but the moral to the story comes with the endorsement of the buyer—reproduced in facsimile in the same issue of the Hardy house-organ:

The Laker-It folder which you just completed for us is, without a doubt, one of the most attractive pieces of printed matter we have ever had.

We have received more compliments on it from our salesmen and customers than on any piece we have gotten out for a long time.

The job is first-class in every respect, and, as I have already told you, we are completely satisfied with it.

Far be it from us, editorially speaking, and knowing personally the advertising manager who wrote the letter and the service department head who received it, and the compliments, to try to say whether this was a ninety-nine per cent complete,

What?—All surfaces LAKER-IT!



30 Minutes
And it's dry—Ready for use

Durable
Laker-It is perhaps the most durable finish there is for use about the home. The nature of the material itself has enabled us to build into LAKER-IT colors more wear-resisting qualities than have heretofore been possible. Users of LAKER-IT need not worry about its durability.

Waterproof
LAKER-IT is completely waterproof in every respect. Neither hot nor cold water has any effect at all upon its beauty or durability.

Weatherproof
Constant exposure to weather conditions will not harm LAKER-IT or cause it to crack, chip, peel or fade.

A BRUSHING LACQUER

Beautiful
LAKER-IT dries to sort of an eggshell or semi-lustrous finish, the beauty of which can only be duplicated through an extensive process of hand rubbing and polishing. All colors in the LAKER-IT line are of the proper shade and cast for household use and among them are popular and appropriate colors for every surface about the home.

Easy to Apply
LAKER-IT spreads freely and is really a very easy finish to apply. It flows well from the brush, covers solidly and levels up perfectly smooth, leaving neither lap nor brush mark to wrinkle or mar the finished job.

O'BRIEN VARNISH COMPANY, South Bend, Ind.
Manufacturers of "LAKER-IT"

FIG. 1.—The inside of the Laker-It folder produced by the L. P. Hardy Company, South Bend, for the O'Brien Varnish Company.

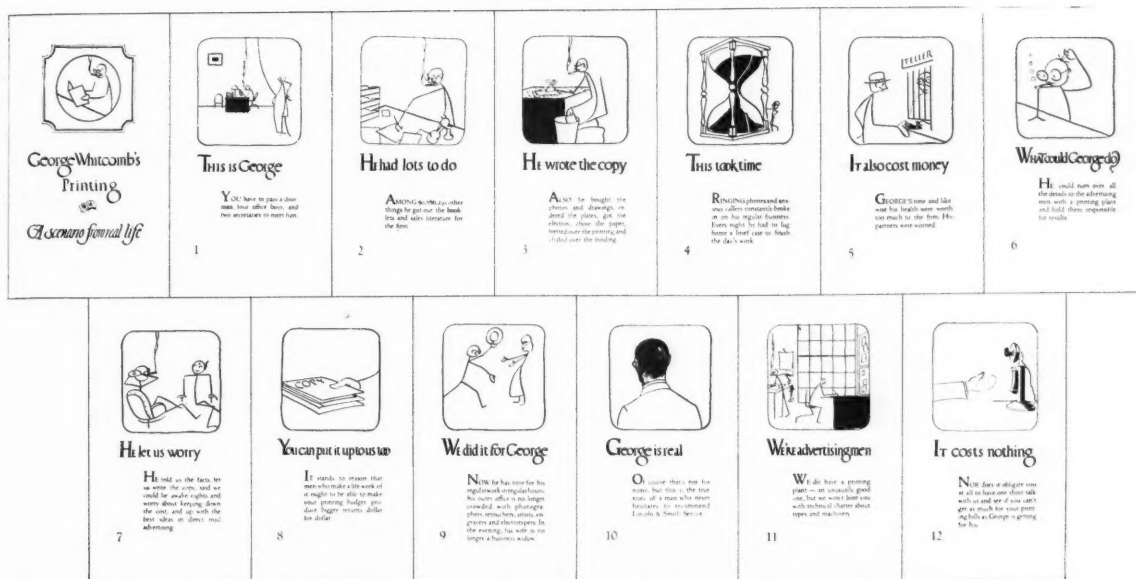


FIG. 2.—A reduced reproduction of the "George Whitcomb's Printing" folder produced by Lincoln & Smith Press, Boston.

or seventy-seven per cent complete, or any other percentage of complete creative production job. It admirably points our argument—that it was a creative production job.

It approached the one hundred per cent mark though, obviously, and far down the scale would be the simple service of slightly refurbishing the copy written by the advertiser and supplied to the printer-producer. Or, approaching the subject still another way, we submit Fig. 2, a reproduction of a simple yet effective black-and-white booklet: "George Whitcomb's Printing—A scenario from real life," which was "Written by Thomas Page Smith; photographed by Thacher Nelson; pro-

duced by Lincoln & Smith Press, 530 Atlantic avenue, Boston." You will notice that "George" was relieved of having his outer office crowded with "photographers, retouchers, artists, engravers and electrotypers." Note that the printer-producer admits: "He (George) told us the facts, let us write the copy, etc."

That sentence argues a point so often overlooked by printer-producers on trail of one hundred per cent complete service, the absolute necessity of there being a competently trained liaison man in the office of the advertiser, in almost every instance. This individual quite obviously does some part of the job, and yet leaves a goodly part for the competently equipped concern to operate on a creative production basis.

Fig. 3 reproduces, in full size, the first of a series of six pieces issued by Styles & Cash, "Creators and Producers of Sales Promotion and Direct-by-Mail Literature," 135 West

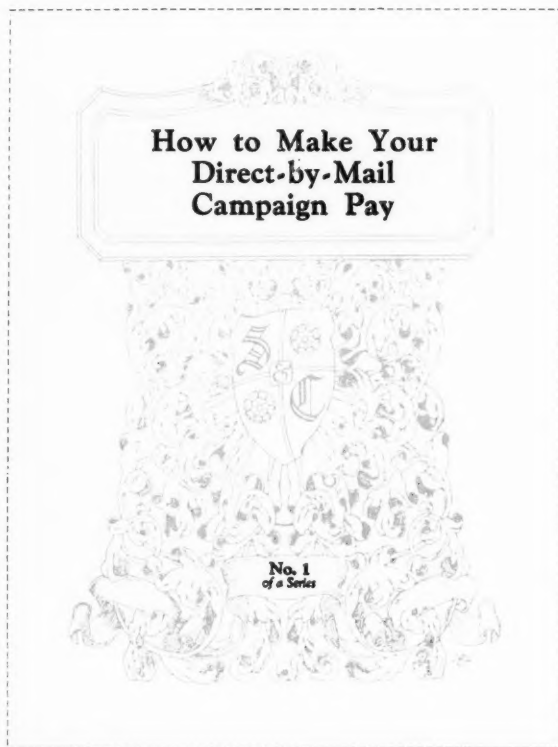


FIG. 3.—The first of a series of folders issued by Styles & Cash, New York city.

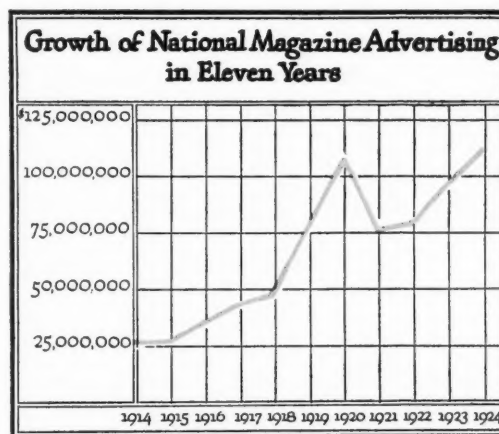


FIG. 4.—Graph illustrating the growth of national magazine advertising.

Fourteenth street, New York city. The original was 5 by 6½, French folded, deckle edge at the bottom, on Georgian stock, each mailing being a different color combination of papers and ink, but using the same dignified cover appeal. The inside spread of No. 1 was entitled: "Study of the Commodity or Service, by Ben. J. Sweetland."

The other pieces in the series were as follows: "Study of the Market"; "Determining the Correct Appeal"; "The Proper Number of Mailing Pieces"; "The Mailing List"; "The Correct Follow-Up." With each of them was enclosed a return card and a 4¾ by 6 inch facsimile reproduction of an endorsement letter from a satisfied customer.

New Yorkers know Mr. Sweetland's experience in the direct-advertising field, and this series comes right out frankly and ties that experience in with Styles & Cash's other facilities. As a campaign it is a concrete example of creative production, and from the results secured by such productive capacity on behalf of clients we can feel assured it is a satisfactory method of operating, both for printer and for patron.

In short, the printer seeking to enter the creative-production ranks should first enter where he is equipped. Perhaps he has a man with him familiar with pile driving and kindred subjects; if so, he should tackle that field, offering as much of the one hundred per cent as he can deliver. Perhaps a second individual is familiar with raising squabs for market; this opens up several fields, including hotels, restaurants, etc. Perhaps a working alliance with a free-lance artist gives some certain printer a creative-production capacity in that direction.

But whatever the personnel angle, take as your next principle this fact: No iron-clad rule can be laid down of adding any set sum—in percentages—to the total manufacturing cost. Instead charge for that part of the creative production which you do, and at a fair price, based on each individual job, or separate campaign, or series of campaigns which may make up some advertisers' program of publicity and sales promotion.

So much for the details; as more and more printers approach the one hundred per cent proficiency mark in creative production—theoretical in the extreme, for *no* individual or concern can serve all types of clients equally well under all circumstances—still another *opportunity* will arise, and coupled with it an *obligation* as well. And that is this: Eventually if printers are to be the means of carrying the technique of direct advertising to still higher planes, as is brought out by the evidence of others in our opening paragraphs, they must be prepared to do for their medium that which makers of other mediums do for their particular forms of advertising.

Three typical examples in as many fields, two in picture form and one in a paragraph, will make this clear.

Fig. 4 is but one illustration out of six, culled from a twenty-four-page self-enclosing booklet, one out of many pieces issued by the Crowell Publishing Company, New York, to interest prospective users of magazine advertising.

Fig. 5 is but one plate out of a total of dozens, taken from a twenty-four-page-and-cover book issued by the Indianapolis *News* as a means of interesting prospective advertisers in newspaper advertising in general and in the services of that medium as supplied by the Indianapolis *News*.

The third example is a thirty-two-page book with cover, 8½ by 11 inches, entitled "How to Sell Textile Mills." This book is fully illustrated with photographs, charts, tables, etc., and yet is but one piece in a campaign issued by Bragdon, Lord & Nagle Company, New York city, to interest technical and trade paper advertisers in its own medium—*Textile World*.

Hundreds of examples similar to these could be picked up in the newspaper, magazine and trade paper field—each separate effort for the purpose of selling, first, the medium of the issuer, and secondly, the use of the particular publication issuing the piece. From these printers can draw the parallel that merely having printing presses is not necessarily a handicap in their sales effort, for the very things we are passing the flowers for to newspapers, magazines and trade papers—that is, the compilation and distribution of helpful data—are of a distinctly selfish nature.

In conclusion, whichever of the three primary types of service you as a printer finally decide to sell, you will find unprej-

udiced advice in the following taken from a recent issue of *The Informant*, the house-organ of the Zellerbach Paper Company, entitled "Selling Printing as a Medium":

Jones is a good salesman: a hard, conscientious worker and is thoroughly conversant with printing. He came to work for me (a printer) a year ago, saying that he could develop many orders for

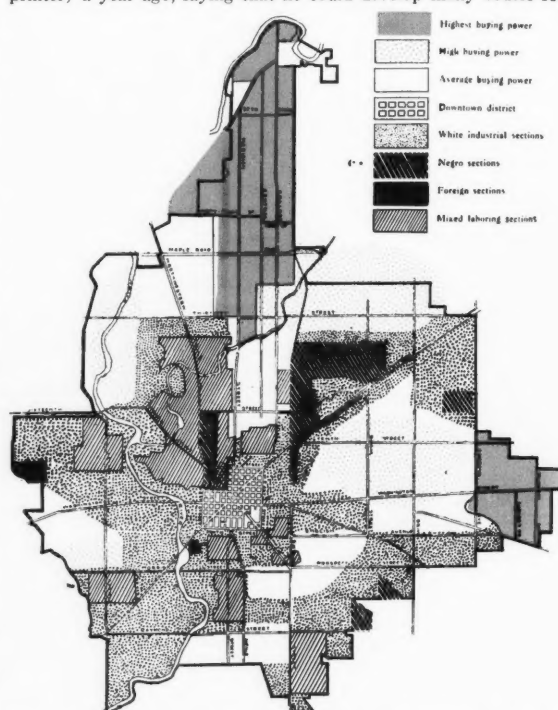


FIG. 5.—Map of Indianapolis, issued by the Indianapolis *News*, showing distribution of buying power in the different sections of the city.

direct-mail printing. He put many new accounts on my books, but I noticed that these accounts didn't grow. We printed an order or two for a customer; then he would quit using direct-mail.

One Saturday afternoon Jones and I were in the office together. The conversation turned to his failure to bring in the volume of business we both had anticipated. I complimented him upon the number of new accounts he had brought to the shop, but I told him that I could not understand why these accounts did not stick. Why did they use a piece or two of direct-mail and then quit? I asked him if it was because the customers did not get any results? He admitted that possibly this was the case, but at the same time he knew that some of them had obtained results.

We discussed his method of selling; analyzed every step he took in developing an order. I remarked that several firms use direct-mail advertising continuously, which would indicate that direct-mail advertising must pay some firms. We both felt sure that the several pieces of direct mail we printed for these new customers were attractive. The copy seemed forceful. The merchandise seemed desirable and the pieces were sent to a list of good prospects.

While we turned the problem over and over in our minds, Jones looked up at me with a smile on his face that indicated he had discovered something. He said:

"I see it all, Boss; I have been selling individual pieces of direct-mail advertising, whereas I should have been selling direct mail as a medium. The firm can't expect one piece of direct mail to bring satisfactory results any more than it can expect a salesman to close business upon the first call. It has to keep sending out direct mail continuously to its prospects. It takes time to build up confidence which grows into sales. I can see now that I have been stressing the possible results from single pieces of advertising."

I replied: "Jones, I think you have hit the nail on the head."

To which we would append that now and then there is some type of merchandise or service which can be sold with a single piece, on a mail-order basis—but not often.



This specimen of one-color halftone offset printing is prepared as an insert for
The Inland Printer, from plates made for a booklet and folder for Coral Gables by

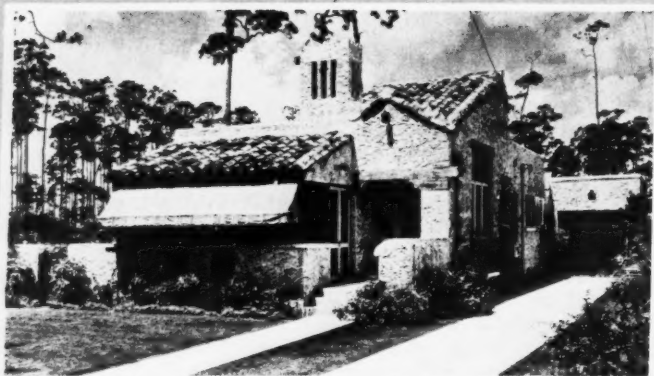
WALTON & SPENCER COMPANY

• *Offset Specialists* •

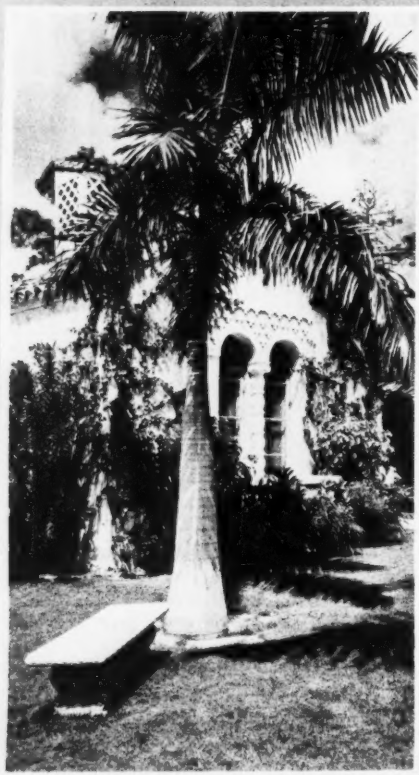
1241-1245 S. STATE ST.

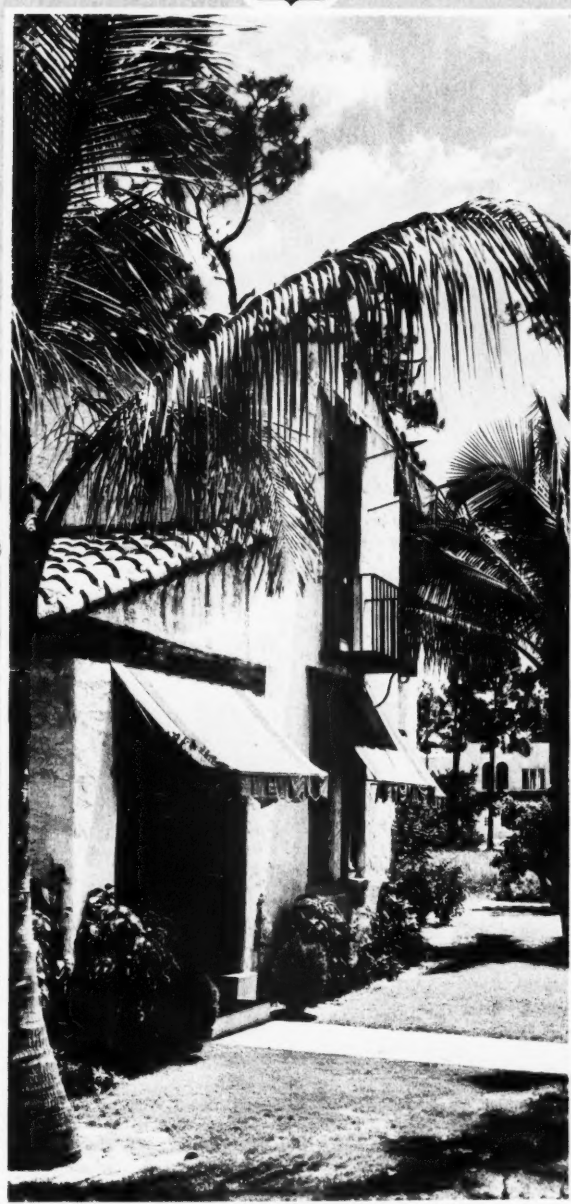
{ PHONE CALUMET 0142 }

CHICAGO, ILLINOIS



NEARLY everyone will admit that Offset is the most effective method of color printing, the beautiful effects of which are superior to ordinary printing, but few have realized the possibilities of halftone work done in one color. This has been due largely to the lack of understanding of its proper handling.





GREAT care must be taken in the preparation of the art work. When original photographs are retouched, properly to enhance the tone values, the result is a plate that, with its softness of tone and line in combination with dull-finished paper, prints a beautiful, restful picture that can be obtained by no other method.



EFFECTIVE Offset Printing can only be obtained through the combination of good art work, good photography, intelligent supervision of skilled plate-making and presswork, good paper and good ink. Walton & Spencer Company have built such an organization through years of careful study of the requirements of Offset Lithography, and you must feel that you need our supervision of your next job.

The Inland Offset Lithographer

By FRANK O. SULLIVAN

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance, and to the widest possible dissemination of accurate information regarding the offset process.

Photolithography and Offset Lithography

Part XIV.—By FRANK O. SULLIVAN

For practically forty years Walter Scott & Co., Plainfield, New Jersey, have been builders of litho flat-bed stone presses; many of the earliest makes of these presses are still in use and doing excellent work. Naturally, through the experience gained by many years of successful building of flat-bed lithographic presses and high-speed rotary typographic presses, with the advent of the offset press this company turned its attention to the designing and manufacturing of this new press along correct lithographic lines. They built offset presses capable of running at high speed. "The feed guide and gripper motions, the impression and tripping mechanisms, the control and delivery of sheets, the correct relative strength of the parts, have all been designed and constructed on principles that have been proved correct by many years of thorough testing in other models of Scott presses."

THE SCOTT ROTARY OFFSET PRESS has been on the market for a number of years, and the claims made for it are that it was a complete success from the first press built, and that every one since manufactured is being operated on the finest grade of colorwork as well as black-and-white work on a profitable basis.

Cylinder Arrangement.—In the Scott single-color rotary offset press the plate cylinder is immediately over the blanket cylinder, the impression cylinder directly back of the blanket cylinder, and the delivery piles the sheets under and just in front of the blanket cylinder. This arrangement gives complete access to both the plate and blanket cylinders, permits of the feeding of sheets to the top impression cylinder; the sheets are delivered in plain view of the pressman.

Pile Delivery.—These machines are also furnished with patented automatic pile delivery with lowering sheet-receiving board. When the pile is full, this board can be removed on a truck from the front, or from either side of the machine. When the pile delivery is supplied a low cross-platform between press and delivery gives ready access to the cylinders, fountains, rollers, etc.

Side Frames.—The side frames are thick, cast solid, and are thoroughly braced by heavy cast cross frames. These frames are mounted on a substantial bed plate, assuring solidity, durability and freedom from vibration and twisting stresses.

Cylinder Journals.—The plate cylinder is located in fixed journals, which insures its being always exactly square with the frames. The blanket and impression cylinders are mounted in movable square boxes sliding in jaws in the side frames. A powerful toggle mechanism which is connected with the impression trip moves each cylinder in a straight line into and out of operative position as required. No eccentric journals are used, as they move the cylinders in a circular path, causing

frequent trouble by cylinders being "out of line," occasioned by slightly unequal wear or improper adjustment of the eccentric bushings.

All the cylinders are entirely closed, so that no sand can possibly work out. They are cast of special material about two and one-half times as strong as cast iron and with practically as close a grain as steel. These cylinders have large-diameter bearings, and being ground to micrometer measurements on their own journals, in a special machine, give a perfect impression. All the cylinders are equipped with continuous bearers, which eliminate all shock of impression.

Clamps.—The plate clamps are particularly adapted to hold the plate securely, strain it evenly, and at the same time be handy and quick in operation. They are held open by springs to facilitate inserting the plate.

The blanket clamps are rapid and efficient, and consist of two hooked bars, one at each end of the blanket, which are instantly attachable to and removable from the clamp shafts. These bars are attached to the blanket beforehand, and, by having extra bars, the user can have spare blankets ready for the press at all times, reducing to the minimum the loss of time in blanket changing. This method of blanket clamping also facilitates underlaying of the blanket when necessary.

The Impression Adjustment.—The pressure between the plate and blanket cylinders, which is a most important adjustment, is accurately made with conveniently located screws regulating the toggle mechanism of the blanket cylinder boxes. The printing pressure is regulated by the toggle adjusting screws of the impression cylinder boxes. Both sets of screws are fitted with lock nuts to hold the adjustment where set.

Two sets of impression tripping mechanisms—both entirely automatic—are supplied. One of these trips connects with the impression cylinder only, for use when it is desired to ink up on the blanket. The other trip not only moves the impression cylinder out of operative relation with the blanket, but also moves the blanket cylinder out of contact with the plate cylinder. Both trips work automatically—they throw in and out at the correct time, and prevent partial transfers or impressions.

The Gearing.—All the gears are of a special material that is much stronger than iron and does not wear the teeth to "knife edge," as is the case with steel. They are cut by Scott's special silent system, which gives absolute accuracy and consequent lessened wear. Backlash gears are provided for taking out any looseness that may come to exist after considerable service. These features prevent the so-called "gear streaks" which have been so troublesome to pressmen.

Register.—This most important matter is perfectly taken care of in the Scott rotary offset press. The cylinders in the

different size machines are of such diameter as to allow sufficient time to get the sheets into register. The result is that large Scott offset presses can be fed by hand to accurate register as high as 2,200 to 2,400 an hour—this is the actual experience of users—and from 3,000 to 4,000 an hour when automatically fed. The feed gage and gripper motions are absolutely accurate and dependable, and work smoothly at high speed. The plate cylinder is circumferentially adjustable so that it can be moved to change the position of transfer of design on sheet for wide or narrow margins.

Ink Fountain Regulation.—The ink fountain is furnished with finely adjusted ratchet feed. The usual fountain blade adjusting screws are supplied for varying the relative amount of ink supplied along the fountain. Ink is ducted once for each impression. The offset process requires the use of inks which contain the maximum amount of color matter, and consequently an effective distribution is necessary for fine work and for tints, solids, etc. The ink is therefore ducted first to a small-diameter cylinder, making between four and five revolutions for each sheet, so that the ink ducted is at once cut up into four or five separate ducts and is partially distributed before it passes to the large vibrating drum, which makes nearly two revolutions for each sheet printed, thus bringing each of the four or five partially distributed supplies more than once past the three distributors with their riders. From this large distributing drum the thoroughly masticated ink is transferred to the vibrators over the form rollers, where it receives the final distribution. The reversal of vibration takes place when the rollers are off the plate.

Ink Form Rollers.—The 34 by 46 Scott offset press is built with four form rollers, which are sufficient for covering perfectly the size plates taken on this machine. The 38 by 52 and 45 by 65 inch presses are furnished with a six-roller distribution. The extra rollers on the larger sizes give results that can not be satisfactorily obtained from fewer form rollers on such large presses. The sockets of all form rollers are instantly accessible for adjustment on both sides of the press, as the vibrating mechanism is designed to give free access to all the rollers.

Ink Roller—Throw-off and Fountain Trip.—A conveniently located lever is provided by which the ink form rollers can be instantly raised and lowered, and to this mechanism is connected a fountain trip which shuts off the ink supply when the rollers are raised, thus preventing flooding the rollers with ink. This fountain trip can be instantly thrown out of action when it is desired to ink up on the rollers without lowering them, and the ink feed can be conveniently shut off whenever it is so desired, independent of the inking rollers. This gives the pressman complete control of the ink feed at all times.

Water Motion.—The amount of water required for lithographing from zinc and aluminum plates is very small, but it must be applied in a perfectly even coating. Particular attention has been paid to this feature, and the rollers have been proportioned and geared to give the greatest distribution.

The water fountain roll is driven by accurately cut gearing, assuring a positive, even drive. The amount of water fed is adjustable to the most minute degree by a thumb screw with thumb lock nut, and can be regulated while the machine is running. All water rollers, including the fountain roller, are so placed that they can be quickly lifted out of the machine for cleaning when desired.

The entire water-roller motion is mounted in a swinging bracket, and conveniently reached stops are provided for adjusting the operative position of the water-roller frame. Both water form rollers are easily accessible for adjustment. A fountain cutout is provided for shutting off the water supply when desired, and a convenient lever is furnished for throwing the water rollers on or off the plate. The water feed is automatically discontinued while the water rollers are thrown off.

The Delivery.—The delivery is positive and controls the sheets so that they can not follow the cylinders or choke up the delivery, as the delivery grippers seize the sheets before they are released by the impression cylinder grippers. At the time the sheets are taken by the delivery grippers, the latter are positively squared and positioned by the two full-size chain sprockets, so that each sheet is taken exactly alike. The chain links opposite the gripper bars are on the sprockets, while the sheet is transferred so that no matter what wear may take place in the chain links, it has no effect upon the transfer of the sheet. The cam which opens the delivery grippers to drop the sheets is adjustable while the press is in motion; this permits the delivery to be set to exactly suit the paper being run and the speed of the press.

THE SCOTT TWO-COLOR ROTARY OFFSET PRESS.—In the Scott two-color rotary offset press the arrangement of the cylinders, the ink distribution and the pile delivery make it possible to produce the very highest class of two-color offset work in absolute register at high speed. The machine can be fed by hand, or any standard make of automatic feeder can be supplied.

In this press all cylinders—that is, the plate cylinders, the blanket cylinders and the impression cylinder—are of the same diameter, and each color has its own blanket cylinder so that there is no intermingling of colors on the blankets. The two plate and the two blanket cylinders are arranged over each other in such a way as to form an exposed operating side of the press that is at all times in view and of easy access by the pressman from his position in front of the machine, enabling him to immediately locate and correct any difficulty that may arise.

As the impression cylinder is of the same diameter as the plate and blanket cylinders only one set of grippers is necessary, so that all sheets that are printed are taken by the same grippers. Also the arrangement is such that the grippers of the impression cylinder take the sheet directly from the feed gages, so that there is no transfer of the sheet before printing. This assures the same register on each sheet—which is not the case where more than one set of grippers are employed on the impression cylinder—and there is no chance for loss of register after the grippers have closed.

The impression cylinder grippers carry the sheet past both blanket cylinders so that the two colors are printed without releasing or transferring the sheet. The impression cylinder is of semisteel and accurately ground, so that there is no opportunity of doubling the impression. Because of these features the register is absolute and reliable, and work is produced on these machines with a minimum amount of spoilage.

Like all Scott offset presses, this machine is equipped with two tripping mechanisms, one of which is for throwing out the impression cylinder only, when it is desired to ink up on the blankets, and the other is used while the machine is printing. This trip is the Scott patented sequential type, tripping each cylinder—that is, the impression cylinder and the two blanket cylinders—independently and in proper sequence so as to prevent spoilage by half print and transfer.

Both plate cylinders are equipped with the Scott patented six-roller distribution, the upper distribution being similar to that used on the Scott six-roller single-color offset presses; the lower distribution is mounted in a separate carriage arranged to run back from the plate cylinder in order to give complete access to the cylinder. Both distributions have special features which increase the distributing capacity of the rollers and cylinders; the machine will print the most delicate tints or the densest solids without difficulty.

The Scott two-color offset presses are equipped with the patented pile delivery, which has been described in connection with the single-color press; each Scott offset press is furnished with regular standard equipment.

The Curling of Fine Papers

By H. H. HANSON



PAPER has probably curled since Fourdrinier machines have been in existence, but it is only in recent years that the paper-maker has had the matter called forcibly to his attention. The fact that curling is now so important is probably due mostly to the introduction of automatically fed printing presses, the feeders of which can not function if the sheets do not lie flat. Curling has many manifestations, all more or less related. In order to avoid confusion I am going to limit the main part of this talk to one kind of curling. The kind I shall talk about is that which manifests itself in a rolled-up or turned-up edge; I choose this kind because it is fairly clean-cut and probably the most common. Later I shall be glad to discuss any of its relatives, such as wavy edges, non-registration, sticking to the printing press, etc. Undoubtedly there are some among you whose observations on curly paper have been different from mine. I believe, however, that if we consider carefully the conditions under which our observations have been made, we shall find our disagreements dissipated. My data have all been obtained in the manufacture of bond papers from sulphite and rag stock, machine, air and pole dried. The paper machines used have been standard Fourdriniers with suction couch-roll, two presses and a smoothing press or three presses.

The time of development of the curl after the paper has been made varies considerably. Sometimes the edges will roll up as soon as the sheet comes off the cutters, sometimes the curl will appear gradually in the load as it stands in the finishing room, and sometimes the paper will apparently lie perfectly flat until the printer places it on the printing press. The first of these manifestations, where the edge curls up at the cutters as soon as the paper is free from restraint, I call "inherent" curl, because it is apparently inherent in the paper. The second and third, where the curl develops more slowly, may also be at least partly inherent, but it requires some change in the condition of the paper before it begins to show up. We might call this the "delayed" curl.

As you have no doubt noticed, the direction of curl is almost universally the same on machine-dried papers—with the rolled edge in the machine direction and curling preferably toward the wire side. In the development of the causes of curling I have used this fact as a basis for analysis.

Regardless of what brings it about, one fundamental fact is always associated with a sheet of curly paper, namely, that the concave side must be shorter than the convex side. To illustrate, let us consider two concentric circles. The circumference of the inside circle is always less than the outside one, no matter how small the distance between them. If we now imagine a sheet of paper rolled into a cylinder and look at the end section of the cylinder, we find two concentric circles represented by the inside and outside surfaces of the paper. Of course, the inside surface must be the shorter. A sheet of paper, when curling, tends to assume the shape of a cylinder, but gets only part way except in extreme cases. The curled shape being the natural shape, the concave side must be shorter

than the convex side. The difference in length of the two sides is not great. If we assume a sheet $8\frac{1}{2}$ by 11 inches to have naturally the shape of a half cylinder, the 11-inch direction being along the length of the cylinder, the difference in length of the two sides is only seven one-thousandths of an inch, or about equal to the thickness of a sheet of sixteen-pound folio paper. We may therefore safely assume that curliness is due to something which makes the paper two-sided, terminating, when the curl has taken place, in the condition that one side of the sheet is shorter than the other. Since the curl is normally toward the wire side, we can further say that when curl has taken place, the wire side of the sheet is shorter than the felt side.

Before discussing the reasons why one side of a sheet of paper may be smaller than the other, I wish to bring out one quality that paper must have in order that the causes of curling, whatever they may be, may get a chance to act. This quality I shall call

"coherence." To illustrate, let us consider two sheets of paper, one a blotter, the other a bond paper. The blotter is made from very free stock, it is fuzzy, it has comparatively little strength. Expressing all these points in another way, we may say that the individual fibers of a blotter are not very strongly bound together and each is free to move, irrespective of its neighbors, when for any reason it is put under stress. The sheet of bond paper, on the other hand, is made from well hydrated stock, it is beater-sized, probably tub-sized, and comparatively strong. In other words, the fibers are strongly felted together and strongly bound together by the gel or slime produced in beating and by

the sizing. The individual fibers are not free to move, to contract or expand without affecting their neighbors, and thereby, the whole sheet. If when the sheet of blotting and the sheet of bond are exposed on one side to a condition under the influence of which the individual fibers shrink, the fibers of the blotter will simply pull apart from one another, but the fibers of the bond sheet, all shrinking together as a coherent unit, will cause the exposed side of the sheet as a whole to become smaller than the unexposed side. The result is a sheet of curly paper.

This factor of coherence is extremely important. While it is not necessarily of itself a direct cause of curling, it is easy to see that if paper has two-sided qualities, increased coherence will produce increased curl. There is also the point, as we shall see later, that a sheet may be more coherent on one side than on the other. This would be a direct cause for curling.

We now come to the real causes of curling. They are primarily, as we have seen, causes for two-sidedness in dimension. The first on my list is really the last to take effect, but it is very important and as some of the other causes are associated with it I bring it up now. It is the curl due to drying out of one side of a sheet.

Cellulose is hygroscopic. All paper contains more or less moisture, the exact amount depending directly on the humidity of the air to which the paper is exposed. We know that on a damp day paper feels soft and flabby, while on a dry day it feels hard and rattly. Translating this into figures, we find

Editor's Note

This address by Hugo H. Hanson, chief chemist of the Eastern Manufacturing Company, Bangor, Maine, delivered before the Southern Paper Dealers' Association, is well worth a careful reading by every printer and lithographer in the country. These days so much thought and study are being given to paper troubles, the causes and remedies, that any light thrown on the subject is welcomed by the printing trade, and we feel sure our readers will appreciate the thoroughness with which Mr. Hanson has gone into this important and interesting subject.—F. O. S.

that on the damp day of, say, seventy-five per cent relative humidity, paper will pick up nine per cent moisture if long enough exposed. On the dry day of, say, forty per cent relative humidity, it will hold only five per cent moisture. Suppose the sheet of paper of five per cent moisture be tacked tightly to a board and exposed to a condition where it will absorb more moisture. We notice that the paper no longer lies flat but gets bubbly and wavy. In other words, it has expanded and there is not room between the tacks for the flat sheet. If we dry it out again it returns approximately to its original condition, or in other words, it shrinks as it dries out. Suppose a pile of paper containing six per cent moisture, which is in equilibrium with about fifty per cent relative humidity, be placed in a room of thirty per cent relative humidity, the upper side of the top sheet will quickly dry out, whereas the bottom side will, for a time at least, be unaffected because it is not exposed. Of course, the result is that the upper side shrinks and the edges curl up. This is what very often happens in a print shop or finishing room to an apparently flat pile of paper. If the paper has a natural tendency to excessive shrinkage on the wire side, which it probably has, the condition of curl is very much exaggerated, because the wire side is usually the upper side. The wire side is also very often the side the printer likes to use, because it is apt to be a little smoother.

The usual humidity condition of a print shop in winter is between twenty per cent and thirty per cent; in other words, the air is very dry. Paper as shipped contains four to seven per cent moisture, the amount usually depending on the type of finishing operation and on the humidity to which the paper has been exposed in the finishing room. The four per cent figure is approximately in equilibrium with a very dry room, but anything higher than that will dry out and, if other conditions permit, will curl. From this it would seem that the thing to do is always to ship dry paper, but it isn't as easy as that, because in the summer the print shop humidity is high and dry paper will show another kind of curl, namely, wavy edges.

The second on my list of causes is "two-sided formation." If you examine carefully the two sides of a sheet of paper, you will find more fibers running in the machine direction on the wire side than you will on the felt side. A good way to prove this to yourself is to run some granite paper, where the colored fibers will show it strongly. The explanation seems to be as follows: As soon as the stock leaves the apron and reaches the wire, a thin bottom layer of the sheet is quickly formed by the rush of water through a clean wire. This thin layer is held tightly to the wire by the weight of stock over it, and it is therefore very little affected by the shake. It follows then that if the wire is traveling faster than the stock when the stock strikes it—and this is usually more or less true—these fibers on this bottom layer will tend to be pulled into the machine direction. At a given speed of the wire, the lower the head behind the slice the worse will this result be.

What is the effect of this two-sided formation? Cellulose fibers, as we have seen, contract and expand as they give up and take on moisture. The expansion and contraction are largely in the diametrical direction, the change in the long direction is comparatively small. Thus as the two-sided sheet is dried, there is a tendency for the wire side to shrink more than the felt side in the cross-machine direction. Actually it can't do this, because the sheet is held firmly on the dryers and in the reel, but unless the fibers are pulled apart by their inability to shrink according to their desire, there will be a certain tension set up between the fibers on the wire side. At the first opportunity, which occurs when the paper is cut into sheets, the tension will take effect, pulling in the wire side and making the paper curl. The tension comes in the cross-machine direction, making the curly edge in the machine direction.

The next on the list is the "two-sidedness of rosin-sizing." You have undoubtedly noticed that if paper has a slight ten-

dency to be slack-sized, it is always the wire side that shows it first. This is because the rosin size is forced off the bottom side of the sheet on the wire by the flow of water through the sheet and by the suction boxes and suction roll.

Rosin is of course waterproof and is put into the paper for that reason. The result is that paper is more waterproof or moisture-proof on the felt side than it is on the wire side. This affects curling in three ways. First, it means that the wire side dries more easily on the paper machine, leaving a tendency for the wire side to be shorter than the felt side. Secondly, the wire side will be more sensitive to humidity changes in a print shop and more liable to shrink out of proportion to the felt side. Thirdly, if the sheet is tub-sized, the wire side will pick up more tub size than the felt side, which will be shown to be very important.

My next item is "two-sided tub-sizing." Tub size, such as glue, starch and the modified starches, all exhibit the same characteristics as cellulose as regards humidity changes. They expand and take on moisture, or contract with a loss of moisture, according to the conditions to which they are exposed. But the changes undergone by these materials, under the same humidity changes, are much greater than those of cellulose, especially the change in dimension. You all know that a flake of glue or grain of starch will swell to many times its volume if properly treated with water. You know also that a sheet of paper gummed on one side will curl itself into a cylinder as the gum dries.

Tub size is applied to the surface of paper in the form of a colloidal solution. It penetrates more or less into the interstices of the paper, depending on the time interval between dipping and drying. As the moisture evaporates, it leaves a film of gummy material covering the surfaces and the individual fibers. This film is much more liable to changes in dimensions with changes in moisture content than the sheet of paper it covers, and the film is moreover strong if thick enough and very coherent, so that as it changes dimensions it pulls the paper with it strongly.

We have seen that if paper is tub-sized it will pick up more size on the wire side than on the felt side. Therefore a thicker, stronger film will form on the wire side when the sheet is dried. This is especially true of machine-dried papers, where the time for penetration and therefore for equalization of the two sides and body of the sheet is very short. This fact, coupled with the fact that the felt side contains a greater amount of non-hygroscopic rosin, gives us another condition, whereby drying out of the paper will cause greater and more forceful shrinkage on the wire side.

There is one more curling cause, which applies, however, to pole-dried paper only; that is the "pole mark." The tub-sizing operation expands paper in the cross-machine direction about three per cent. During drying again the paper naturally shrinks about the same amount, provided it is not under restraint. As the bunch of fifteen to twenty sheets of paper hangs over the pole, that portion of the sheets hanging below the pole shrinks unrestrainedly. The part lying over the pole, however, is held by the weight of the hanging side and the pressure of the upper sheets, so that it dries under a condition of stress and does not shrink its full quota. After removal from the loft, this part, which was over the pole, is larger than it should be and the result is a long bubble across the sheet. This bubble persists through the finishing operation. When the sheets are cut by the printer into such sizes as he wants to use, a new edge of the sheet may run along the bubble. If it does, the edge will immediately turn up, giving a curly effect.

We have now found four causes for curling of machine-dried papers. It is safe to say that these causes for curling are nearly always present in the paper to some extent. The print-shop condition exists regardless of what the papermaker can do, and he can not help getting some two-sided sizing and

probably some two-sided formation. If this is so, then why doesn't all paper curl? The answer is threefold. In the first place, these causes for curling can be reduced to a minimum by careful operation; secondly, we have the factor of coherence, through which the causes act, and thirdly, there are at least two operations of the machine which counteract curling.

Let us consider for a moment the factor of coherence. A piece of blotting paper may be two-sided in all its qualities and yet it doesn't curl. As we have seen, the difference between this and the bond sheet is in the binding material added to the paper in the form of beating slime, rosin-sizing and tub-sizing. These materials, in addition to two-sidedness, are necessary to give curly paper, and the extent to which they are present is therefore a large factor in the amount a given lot of paper will curl.

As stated, there are some normal machine operations which tend to counteract the tendency for curling towards the wire side. One of these is "pressing." On the last press the felt side of the paper comes in contact with the felt and the wire side in contact with the smooth surface of the press roll. The tendency then is for the felt fibers and threads to push into the surface of the felt side of the paper, giving a very slight hill-and-dale effect. This tends to enlarge the surface of the paper and at the same time produces a tension on the fibers of that side, which endures to some extent in the dry paper. It counteracts the tension on the wire side caused by two-sided formation, sizing and drying. The more pressure and the coarser the felt used the more marked will be the effect.

Another operation tending to stop curl is "finishing." Calendering or any kind of finishing tends to break down the bonding films between fibers and also the felting strength. In combination with this effect it stretches out the wire side, if this side has a tendency to shrink more than the felt side, until

the two sides are more nearly equal. On pole-dried papers it neutralizes the mark of ledgers so that it is hardly noticeable.

Any kind of loft or air drying serves to neutralize the two-sidedness and curling caused by tub-sizing, by allowing time between the dipping and drying periods. During this time the size penetrates into the sheet and it may be said to form a single uniform film covering and permeating the sheet. Therefore it does no harm except in making the paper more coherent; in fact, it probably does some good by tying the two surfaces together, so to speak. Loft and air drying also permits the use of comparatively small quantities of rosin size, tending to cut down the two-sidedness and coherence effect of this factor. This does not mean that loft-dried paper won't curl because the pole-mark factor is very serious; but it does show that air-dried paper is less liable to curl than any other tub-sized paper.

In addition to such of these factors of compensation as we can use, it is evident that we must take every possible step with other qualities to decrease the natural two-sidedness and coherence which we normally get. If the paper contains sulphite pulp the pulp quality is of enormous importance. We have found that it is entirely possible to cook pulp which the papermaker can do nothing with, as far as curling goes, and, on the other hand, it is possible to cook pulp which offers the minimum possibility of curly paper. Of course the factor herein involved is the hydration or slowness factor. The buyer of pulp is at a considerable disadvantage in this respect as compared to the mill that makes its own, unless he can get together with the pulp mill from which he is buying and work the problem out. With all precautions taken in the raw material and manufacture, it is finally important that the paper shall be shipped with a moisture content as near the average print-shop conditions as possible.

The Fundamentals of Offset Lithography

Part II. — By A. R. CARNIE

Vice-President, New York Group Litho Company, Incorporated



DO not care to weary readers by going back into the ancient history of lithography to find material on which to comment; but to rightly view the present and the future a look backward will not be amiss. As we know, man is so constituted that he can look in only one direction at a time in viewing the surrounding country from the hilltop, but it is his privilege to turn north, east, south and west, and allow the four views to blend into an harmonious whole. The past history of lithography—from the time Senefelder sat on his doorstep in his greasy trousers—throws light on the processes of the present. Profit can be gained in viewing the past with the idea of allowing it to blend into the actualities of the present; this in turn, to blend into the vision of the future. The past, present and future of lithography is an interesting study.

For many years lithography made little progress, until the advent of the offset press; this is what has given the industry new life. Lively progress under the old system of stone printing was impossible; it was a laborious procedure to handle the heavy stones, not forgetting the labor involved in making the drawings, which in my estimate was, and still is, the center and circumference of any success the lithographic industry may have enjoyed. In the years of the past all the presses were for stone printing. Then came the direct rotaries. Today there are lithographic houses with no stone presses or direct rotaries but all offsets. In the case of the old stone presses heavy tackle

was used to "jockey" into the press a stone weighing five or six hundred pounds. Today a thin plate is clamped around the cylinder of an offset press, weighing no more than five or six pounds. But do not let us forget that exactly the same principle that was in practice in the early days of stone printing is involved in printing from a sheet of metal. That water and grease do not mix was Senefelder's discovery, and as far as the most up-to-date lithographic offset work is concerned exactly the same principle is at work today.

We have mentioned that the making of the drawings for lithographic printing, whether in the past or the present, represents the key to success as far as quality is concerned, and I believe to trace back into the past will again be proper. When lithography was first brought into being master artists would draw their own creations on the stone; but as the commercial value of the process developed this was no longer possible, so that a new type of artists was developed, strictly speaking, copyists, men who were not only fine draftsmen but colorists as well. Lithographing has been a slow growing industry, largely because the success hinges on the development of these men, some houses being far more successful than others, depending on their ability to surround themselves with a corps of fine copyists and colorists. I do not wish to belittle the two other main branches of lithography—transferring and presswork—for no matter how well the drawings were executed they would be of no avail unless there was careful, expert transferring. The same argument, of course, holds good regarding the presswork. But I do maintain that the drawings

were the key in the early years of lithography, and they still are today, although old-fashioned lithography is fast passing away and the camera is taking the place of the copyists; but the colorist is more needed than ever. Comments on this phase of lithography, as regards the present, will be taken up later.

As the pressure of commercialism was brought to bear on the lithographic industry there began a falling away from the high standard of art; for it was surely an art and it is today to a certain extent. I have often wondered if fifty years from today we could walk through the galleries exhibiting prints, how many art reproductions of our day we would find which experts considered worthy of a place on their walls.

We can well afford to doff our hats to the old chromo artists. Many old prints have passed through my hands, and when compared with work done today by the same method there is no comparison. Of course, we are speaking largely of the product of our own country. Germany still can produce very fine chromo work in a great number of colors. The adoption of the camera has done wonders for our industry, but at the same time it has hindered the development of men in the old-line work. There is no longer time to draw, and print in fifteen or more colors, as they did many years ago; speed is the watchword today, and however much we desire to speed up and at the same time maintain quality it is only like trying to hitch a mule and a high-spirited horse to the same shaft—they are poor teammates.

To get away from the past and get closer to the present I should like to go back about twenty years to the time when the old chromo style gave way to the use of the camera. At that time I was employed by a photoengraver, and it fell to my lot to make one negative each month for a lithographer who was making a magazine cover. Inquiring on how they used it, I was told that they printed this negative on stone as many times as they had colors; I believe, as I remember, they had about eight. These prints, of course, varied in time, as for instance, a very sharp print was made for the black, and a very full print would be made for one of the lighter colors. They then took these prints on stone, etching down, scraping out, etc., then adding the necessary work for each respective color. Just imagine a halftone screen printed eight times, with certain portions of the picture having the dots repeating with the same screen angle, and you get some idea of how lithographers started to use the camera. What surprises me, and no doubt will surprise my readers, is that there are lithographic houses today using the same method, and it is small wonder that sheets coming from the press when such a method is used show a lack of uniformity. What else could be expected, halftone dots repeating over one another when a sheet had a perfect fit, and printing alongside one another when the sheet did not fit? I have watched sheets coming from the press, when such a method had been used, and have seen all varieties of tone; some cold and some warm, depending on where these dots, all taken from the same negative, have fallen. Of all the methods of using the camera this is the farthest removed from being scientifically correct. Not only have we disregarded color separations, but it is scientifically wrong to repeat one screen angle so often. No doubt jobs made this way could be shown as examples of good work, but if we had the privilege of going through the piles that came from the press, there is no question that we would see a lack of uniformity and color value, and it is because this one color method is used today that I unhesitatingly reject it as being unsound, unscientific, properly called, even by the men who are compelled to use it, "butchering" the job.

We can make use of only four angles when using the regulation halftone screen, even in the most modern practice; so when more than four colors are used on a job, repeating becomes necessary; that is, our pink plate is repeated on the red angle. But I am getting a little ahead of my story; modern

practices will be taken up later. As I stated before, it is only because this one negative method is used today that I mention its impracticability.

My observation has been that there are as many methods of executing this kind of work as there are shops. This means there is no standardization of handling; the consequences being that as men pass from shop to shop they generally have to learn the method of the particular shop in which they find themselves. If we compare this procedure with the great printing industry, we find how far removed we are from them. Now that the old form of lithography is passing out we are no longer dependent upon the old chromo artist but on color correction as represented by the practice of the most modern plants, and the quicker we can hit upon a standard working formula for preparing work for offset the better off we shall find ourselves.

These are but snatches of observation from the history of lithography, but I believe they have a large bearing on our present methods. The overlapping of one system of producing lithographic work with a new method is always a difficult time to pass through. We carry along with us "hang-overs," and we generally have to wait until a new generation of operators have gained their experience before we can get the full value of any new method. I believe that today we are passing through just such a period. We still have with us a number of fine lithographic artists who received their training in the old line work—what we call straight lithography. Taking these men and teaching them how to use process plates sometimes is a very difficult thing. On the other hand, the new recruits who are coming have no "hang-over" from any previous methods, but are taught at once new methods; consequently, if they have any natural ability and are observing, they gain a place in our industry that a great number of older men never attain. And yet I should like to go on record as saying that some of the best color process artists we have today were old lithographic artists. It is when they themselves have caught the vision of the new line of work and have adapted themselves to it that they have gained success.

Many claims are being made by so-called process inventors as to their ability to make the camera do all the work; but when you take these various inventions and put them to the acid test of shop practice, we generally find we are far removed from being able to do any such thing. We are still dependent on those who can take up an imperfect negative and correct it as to its color value.

THE WALTON & SPENCER INSERT

It is often said that "anybody can print or lithograph color-work, but it takes an artist to print black and white artistically." We are inclined to think there is "more truth than poetry" in that statement. In the early stages of offset lithography there was criticism of the black-and-white productions—a grayness of the type and oftentimes of the illustrations; but with the active coöperation of the paper and ink manufacturer, offset lithography is more and more being perfected and black and white work today leaves no room for criticism. This is fully exemplified this month in the excellent four-page insert of "Coral Gables," lithographed by the offset method in the plant of the Walton & Spencer Company, Chicago. The reproductions are made by the use of a 150-line halftone screen and are printed with all the care and attention to detail that characterize the work emanating from this plant.

"Because many men do not understand offset lithography," writes the Walton & Spencer Company, "its phases and its manifold uses, it is often condemned as not being the proper method for reproduction." The fact remains, however, that the cases where offset lithography does not equal other methods

are so few as to render them almost negligible, while instances where it excels are demonstrated every day. From the simplest black-and-white job to the most intricate piece of colorwork, offset lithography is practicable, and, except where the run is small, it is almost invariably the most economical. Ordinarily one does not consider offset lithography as adapted to jobs in one and two colors. The simplest forms, of which many advertisers use hundreds of thousands yearly, are run by letterpress, possibly through force of habit. Yet, as has been proved in many cases, these long runs are ideal for offset lithography, and can be run more economically by this process, regardless of whether the job is in black and white or in ten colors.

Much credit is due the Walton & Spencer Company for this splendid exhibition of black-and-white offset lithography, and it is a pleasure to show it in this department. The paper on which the work is lithographed was furnished through the courtesy of the Eastern Manufacturing Company, New York, and the La Salle Paper Company, Chicago.

LITHOGRAPHIC TOPICS

By "SULLY"

IT HAS BEEN THE ARDENT WISH of many in the lithographing industry that the Aquatone method be perfected to a point where it would be of recognized commercial value to the trade. It has been my contention that it is the most beautiful method of printing in the world; but, due to the impossibility of controlling gelatin up to this time, it has seemed rather a hopeless task. Certainly the men who are back of the Aquatone Corporation have had courage and a stick-to-it zeal that elicits nothing but whole-hearted admiration. If it is perfected to a point where it can be used effectively and economically, there will be no greater booster of it than I.

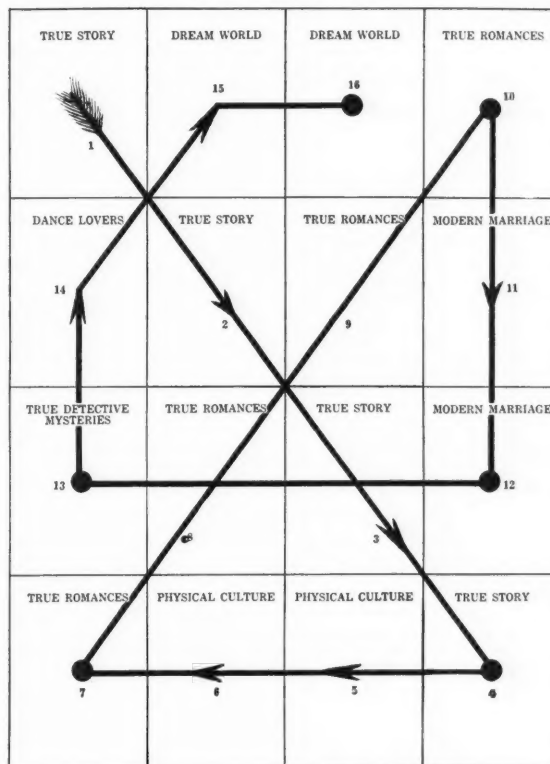
LAST MONTH I had an opportunity of witnessing the running of Aquatone plates in the establishment of Edward Stern & Co., Philadelphia, where there are installed a 38 by 52 Harris and a 38 by 52 Miehle offset press. The record run from a plate, up to the time I saw the demonstration, was 32,000 impressions on a sporting goods catalogue for the A. J. Reach Company. I have a copy of this catalogue in front of me; some of the pages are remarkably well done and there is a depth of color to the typework that is all that could be desired in type printing. The job, as a whole, is a very creditable one—especially so, in view of the fact that Edward Stern & Co. are letterpress printers and this is their first attempt at offset lithography. But they are going at it with a vim and an energy that can eventually spell but one word—success.

YOU CAN REACH the plant of Walter R. Zigler, Riverside, New Jersey, either by train from Camden or by the "L" to Frankford, then by bus over the Palmyra ferry right to his door. I made the trip one day last month, and was well repaid for my efforts. Walter R. Zigler is a young man with a vision backed by considerable executive ability. He has proved this by building, in a comparatively few years, a printing plant that specializes in box tops and labels for the hosiery and kindred trades. His plant, consisting of five cylinders, five automatic jobbers, nine job presses, a die-cutting machine, a bronzer and a varnishing machine, is housed in a modern reinforced concrete building within a block of the railroad station at Riverside. Some months ago Walter Zigler decided the time was ripe for him to enter the offset lithographing field in order to keep up with the growth of his business; but he needed more space for this new department. During the summer months his employees, who constitute one large, happy family of interested workers, turned out en masse and built the new addition to the building themselves. I wish you could see that new addition

—it is done as well as experienced builders could construct it. In it will be housed two offset presses; the first, a 38 by 52 inch Potter, will be in position and running during the present month. He is going at it in a hard-headed, practical manner, and I am looking forward to seeing some excellent offset lithographing turned out in this modern plant.

A RATHER NOVEL WAY of explaining the methods of "stepping up" a plate, or series of plates, for a color job, is that utilized in a broadside recently sent out by the American Machine & Foundry Company, of Brooklyn, manufacturers of the

This chart shows how sheet was composed



Ogden multiple duplicating machine. The sheet is 38 by 52 inches and was lithographed by the offset method in the plant of Andrew H. Kellogg Company, New York city. It is in colors and shows the covers of seven different magazines. Accompanying it was the chart, reproduced herewith, showing just how each cover design was "stepped up" on the sensitized plate.

SOME MONTHS AGO I wrote an article about the Mid-West Color Offset Company, of Dayton, and made the statement that this young company would put "Dayton on the map in offset lithography." Since that time I have received many samples of the excellent work the company is turning out. The latest is a very handy desk pad, 18 by 24 inches, the top sheet lithographed in three colors, bearing this wording: "Greetings from the entire Mid-West family and sincere wishes for a prosperous and happy New Year." Under the top sheet are a number of other sheets, each containing at the top three months of the year—the previous month, the present month and the month to come. There is plenty of white space for appointments, figuring or any other notations the user may need it for. In a coming issue of this department I hope to have an insert from this company showing some of its offset colorwork.

What Outlets for Mail-Order Printing?

By E. J. CLARY



THE trek to rural districts of an increasing number of important job-printing houses, following the lead of publication printers, and the development of a mail-order business of great magnitude, with promises of greater expansion from now on, is an important present-day development in the printing trades. The writer was impressed recently with the number of retail stationers who are taking on sales agencies for important mail-order printers doing business in suburban and rural districts where costs of operation are less. The stationer is taking his place as a logical outlet for the mail-order printer doing jobwork of a class that demands some contact and servicing, though it hasn't proved easy to get the full cooperation of the better retail stationers.

Other mail-order printers, counting practical regions within a two-hundred-mile radius, are experimenting with special agents and resident salesmen, with more or less success. But one thing appears to be certain: The printing trades, or that branch of them which aims to produce good work with a client at a distant point, finds that a careful study of the service problem is necessary, and that unless this problem is solved the savings on costs and the resultant profits are liable to go up in smoke. We can count out the cheap mail-order printers doing simple jobwork, mainly stationery, but the amount of folder, catalogue and commercial printing being sent to small-town printers from the large cities and towns is surprising.

The investigation of certain phases of stationery merchandising for another purpose entirely uncovered the fact that the modern stationer is regaining his former enthusiasm for printing work and that the progressive elements in the stationery trade are wide awake to representation for suburban cut-price printers. They are busy booking orders running from \$1 to \$10,000, and appear to be sold on the future of the business, though they are in direct competition with local houses.

While it may be possible for the mail-order printer to deal in inexpensive stationery and small job orders by correspondence solely and with a fair chance of pleasing the customer, considering low prices, for any job of any size, the printer realizes that personal contact must be had some place down the line. It is felt by many such printers that the stationer's contacts in his own line make him a valuable outlet for jobwork, and that in addition to the value of these daily contacts with printing buyers the stationer is always at least in sympathy with printing methods and processes if, indeed, he hasn't a very good knowledge of practical printing. The charge accounts of the commercial stationers in our cities and towns make gilt-edged mailing lists or selling lists for the printing house able to handle commercial jobs, and this fact isn't lost sight of by the printer who is reaching out.

There are few stationers in the country who are always ready to take orders for printing, unless they actually sell printing; they don't take it seriously, make very little effort to increase their printing sales and rather feel that it is a bother and a nuisance. But with the advent of the suburban printing house and liberal commission and sales agency arrangements, the stationer is awakening to new possibilities for steady profits. He finds commercial printing a valuable by-product.

The job and publication houses scattered about the suburban territory of New York city and Chicago find that nothing short of direct representation will serve in the near-by cities, and many of them have experimented with various forms of selling agents at some cost in time and money. The truth is

that the supply of trained printing salesmen able to furnish their own "driving power" is scarce. Salesmen appear to fall short, either in technical knowledge or in salesmanship.

A printing house with a plant upstate can not do merely with private representation in New York. It must depend upon all its logical and available territory, and this requires a somewhat costly and cumbersome selling force. The bigger job houses with isolated plants find it possible to develop such forces, but the smaller house must cast about for established representatives, among which the stationer takes the lead.

I know one printing house that develops prospects by mail, with a road man to follow up and close deals after a certain point has been reached by correspondence. And there are numerous variations of this method. Very few printers can afford to maintain a selling force in every center.

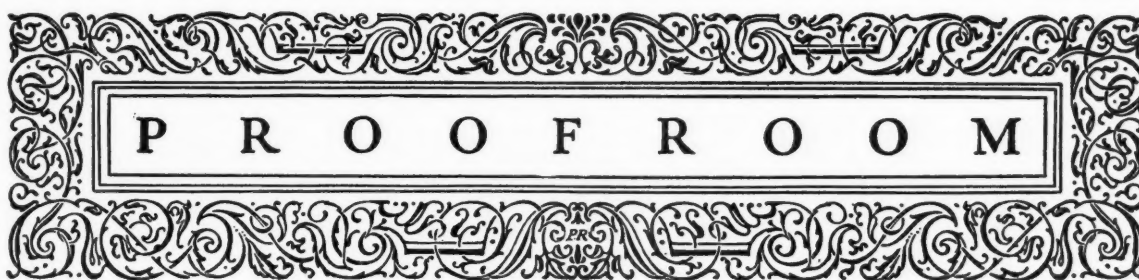
One of the most interesting developments of the commercial printing business is the proof that printing can be sold by mail. Geographical lines mean very little these days in catalogue work. Big business and little business, too, are out shopping for service, quality and prices, and they go wherever they believe they will get the best deal. And the trend is countryward. Especially is this true of catalogue printing and particularly of presswork. Business is looking to the city for its composition, largely, and to the country for its presswork.

It isn't possible, of course, for the average stationer or any other merchant to take orders for printing jobs which involve a thorough knowledge of printing and for a plant a hundred miles away. Rather the stationer is looked upon as an initiator of business, an agency to develop prospects. That is why the out-of-town plants are finding it necessary to work out careful service plans which will insure prompt execution of work to suit the clients' needs and without adding a burden of service costs that will wipe out profit and the selling point of reduced costs as well. Work upon which there is plenty of time is coming through the stationery shops to out-of-town plants.

A little check-up revealed the typical jobs that out-of-town plants are getting through stationers. One stationer handled a considerable business for his neighboring merchants and professional men, doctors, lawyers and dentists. His biggest order for the month was \$185 for a direct-mail effort for his near-by grocer. His smallest order was for druggists' labels. He did \$297.60 in personal stationery business, with a total printing business of \$756 for the month. This printing all went to one concern ninety miles away, with which he has an agent's agreement. The previous month he totaled \$460 on his printing, which indicates a considerable gain within the thirty-day period. The \$185 effort was handled without any great trouble in so far as service was concerned. The order was secured through the stationer's clerk who was selling some office supplies to the grocer, who mentioned his intention to circularize with a small handbill or a four-page leaflet. A big placard boosts printing sales in the shop. This is merely a little cross section of the scheme as it works out in the average instance.

Printers will find drawbacks, undoubtedly, to any general scheme to make stationers their distant sales agents. There are all kinds of stationers, and a good many of them will not be qualified to give the service necessary, through lack of time.

It may be taken for granted, however, that with the movement of the job plants to the suburban territories and to the country districts, seeking lower operating costs, the printers will have to keep up their selling contacts in the cities and towns in order to profit by their movements. If the stationer is the man, it won't take long to find out.



By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department.
Replies can not be made by mail.

Compound Words

From Michigan: "I read with interest your department, and feel I have profited along with others in the controversies and explanations. The questions I should like to present may have been brought up in earlier numbers, before I became a reader, but I have not run across them. I notice that you use 'proofroom' and 'proofreader' as solids, whereas in all of my training I have had these terms presented as compounds. Please explain. Then, I should like to know about hyphenating color compounds like 'salmon-pink,' 'blue-green,' etc. And are the names of colors and of woods, 'Oak,' etc., regularly capitalized, or only in lists or tables? I shall greatly appreciate your consideration of these problems of our proofroom (you will notice I have adopted your style of compounds, and I should like to be able to justify myself in this change of policy)."

The style used in the department is not mine, but THE INLAND PRINTER'S. The editors, of course, have settled upon the style that seems to them most logical and most satisfactory in results. Some contributors to publications insist upon having their stuff set as they wrote it, but most writers are not so high-hat.

I once made a book for seven university professors, and each wanted his contribution to follow copy. Each had his own way of spelling, punctuating, compounding. There was nothing to do but rule arbitrarily that office style must prevail. Otherwise, it would have been a patchwork of styles.

For my part, I prefer the easiest and most comfortable way—with due regard for decent consistency. The first object is to avoid ambiguity; to make the meaning absolutely clear. My father, F. Horace Teall, who made a lifelong study of compounding and was the first to work out a complete system, having charge of that work on the Standard Dictionary, wrote "proof-reader" and "proof-room."

When two words blend to make one new word, I like the solid form. When two words are momentarily joined to bring two conceptions together, I like the hyphen. When you say "proofreader," you are not thinking consciously of proofs and the person who reads them; you are thinking of the person, and the word you use is to all effects and purposes a new one. "Blue-green" is different in that each color name is expected to command attention. In "salmon pink" I see "salmon" turned into a genuine adjective. This is not a scholarly way of putting it, but I think it will help those who want to get at a practical system for their own personal or office use.

For a working rule, try this: Solidify when two words blend in one so that the component elements lose their individual value; hyphenate when necessary to show the relation in order to nail the meaning down tight; two words when no misunderstanding is possible. And remember when I speak of misunderstanding being made impossible, I do *not* advise defending one's self against mere quibbling.

Names of colors and trees are common nouns, and do not take a capital initial unless for display, as where each line in a column is kept up.

Compounding can become a pest if you try to make rules to cover all combinations of words. Simplicity is the best aim, and clean logic the best means of attaining it.

The sole object of any compounding is to make the meaning unmistakable. If you have accomplished that, and not crossed your own trail, you can leave the rulemakers to sink or swim in their own floods of ink.

Inconsistencies in Engravers' Style

This question should have been answered long since, but got overlooked: "Why do so many engravers capitalize the letter 'o' in the line 'One thousand nine hundred and twenty-five' but do not capitalize it in the preceding line, 'on Tuesday, the nineteenth'?" These quotations are taken from wedding invitations."

Perhaps some reader who is in that "line" will enlighten the Proofroom audience. I suppose the answer is that the spelled out year numeral is regarded as a proper noun. Engravers' work is usually formal, and the effort to attain distinction in style sometimes leads them into exaggeration and affectation. But you don't wear overalls in the parlor!

We Admit I'm Not Infallible

This one, from LeRoy, Ohio, is going to make my friends in THE INLAND PRINTER office laugh at us, and I must say we are in bad:

"In your October article you used the first person singular pronoun 'I' in many places. In other places you used the plural 'we.' Since it is unthinkable that the editor of the Proofroom department should unconsciously make an error of this kind, I want to ask your reason for doing so. I frequently do the same thing in business letters, and I believe there is often justification for it."

Best I can do is to be honest, and say "Mea culpa," Latin for "I'm a dumbbell." Possibly there is a mental switch between consciousness of myself as an independent personality and awareness of the fact that I speak for THE INLAND PRINTER, with the editorial "we." The singular is sometimes thought presumptuous; the plural is called pompous. There has been a good deal of discussion of this matter by the newspaper colyumists. The Spaniards lower-case their word for "I," and capitalize the word for "you."

From childhood we are trained to be "nice" rather than natural, but as a matter of deliberate policy I prefer the first person singular in the department and my articles, smart-alecky though it may look.

Probably the inconsistency the correspondent observes in his own business letters reflects the switch from personal responsibility for what he says to consciousness of his standing for the company, "we."

"Shall" and "Will"

Nashville, Tennessee: "I shall appreciate your answer to the following questions: 'What — we find there?' Should 'shall' or 'will' be used? Is it correct to say 'there is' or 'there are' in the sentence, 'There — a book and knife on the table'?"

"What shall we find?" is right; it is a simple future tense.

"There" in sentences like this is an adverb that has grown flabby, lost its punch. But a fair test is to change the order and give "there" full force. You would say "A book and a knife were there." Or, "There, on the table, were a book and a knife." A shade of difference that might bewilder the analyzer comes in expressions like this: "There was cake, and ice cream, and grape juice." Here the "feel" of the sentence is three clauses, with the verbs not expressed but understood in two of them, thus: "There was cake, and there was ice cream, and there was grape juice."

Once a teacher of mine who was fond of highfalutin' language told me I seemed to be "in a chronic state of rebellion against the constituted order of things." And indeed I sometimes find it pleasanter to speak and write with rebellious disregard of the strict letter of the laws of grammar. Sometimes I'd rather be comfortable than right. As the chap who makes up the editorial page of which I have charge would be apt to

say if I stopped to fuss over a shall-and-will tangle: "Well, it won't make any difference to the circulation." The big thing is to choose the right time for free-and-easiness.

Effects Affect People

From Princeville, Illinois: "I have been a reader of the Proofroom department for several years, but I have enjoyed it even more under your regime. I sure get a lot of 'kick' out of your stuff; to be specific, your expression 'absotively and posilutely, not.'"

"What's the chance for a discourse on 'affect' and 'effect'?" I have tried to read and learn, but the more I read the more I believe there are many writers who don't 'know their stuff' on these two words. I am a cub at this writing game, so whatever you say will be 'law' to me."

To *effect* is to cause something; to make, accomplish or produce something. The thing done or made is *the effect* of the action. A person or thing upon whom or which the effect is produced is *affected* by the action. The war effected great changes in the world. We all felt its effects — were affected by them. The distinction is simple. Many seemingly difficult problems of grammar and diction are easily solved if you refuse to let your train of thought be sidetracked by inconsequential considerations.

English English and American English

By EDWARD N. TEALL



PUBLISHED by the Century Company for the Modern Language Association of America, "The English Language in America," by Prof. George Philip Krapp of Columbia University, is open to some adverse criticism and earns a right to some praise. Being "backed" by the Modern Language Association, it is presumably intended to be first of all a work of academic scholarship. But carrying the imprint of a house producing a general "line," it is also presumably offered as a work of popular interest. And it is a bit free and easy for a scholarly tome, and a bit too classroomy to catch the multitude. Its 700-plus pages in two volumes could have been condensed into 500 pages in one volume, and the work would have been more attractive. Scholars have more time and better long-distance minds than most of us!

But this is not a book review, and I have no hesitation in urging readers to ask for the book at the public libraries. They will find rich pleasure and a good deal of profit in browsing through it, for it is full of the things Proofroom readers like. And I do not hesitate to announce that I hope to trail along with the Columbia professor, through three or four articles, picking up what looks good and letting the rest slide. We shan't be like bees in a flowering buckwheat field, but rather like butterflies in a garden; not loading a hive with honey, but enjoying life and picking up sweets wherever we find them or have a chance to see them.

The author says, "A complete account of the American idiom, if one could give it, would go far toward explaining the whole spiritual history of the American people." Professorial folderol! It wouldn't even go far toward telling that spiritual history, to say nothing of explaining it. There isn't any such thing, anyhow, as the spiritual history of the American people. At least, not in any practical sense, that would mean anything to most of us. "Oh, boy," "You said a mouthful," and "So's your old man" would come nearer to it than any study of the way our "best" writers use words, but professors don't bother

with such utterances of vox populi, or else notice them condescendingly. The title of the book deserves notice. Where Mencken wrote of "The American Language," Professor Krapp writes of "The English Language in America"—and I for one like that better. It isn't as spicy as the Mencken thing, but it's nearer the truth. There isn't any American Language, any more than a real live nude descending the stairs would look like a misdome problem in geometry, as in the cubist picture.

In 1774 an unknown author addressed "the literati of America" in behalf of a society to be known as Fellows of the American Society of Language, to perfect "the English language in America." In 1780 John Adams urged the creation of an academy to fix and improve American language usage. He wanted congress to give the nation this doubtful blessing. Webster thought the geographical isolation of America would make our speech develop into something as different from English as Danish is from German. Even Jefferson thought such a change likely. There may have been giants in those days, but even the "best minds" were not perfect in prophecy.

Did New England or the South contribute most to the establishment of standard American English? Distinct streams of colonization flowed from England into Massachusetts and Virginia. How important is the fact that the northern stream was the more democratic, the southern stream the more aristocratic? Professor Krapp gives some emphasis to this distinction, and also considers whether the softer climate of the South might explain the southern drawl, with its lazy dropping of sounds. Almost anybody will say, offhand, that the speech of southerners is affected by the negroes' way of speaking; the Kentucky colonel and his plantation hands back in Civil War days are supposed by us "average" folk of today to have pronounced words quite similarly in cabin and mansion. The white folks had more words, but the same soft way of uttering them. But then, the negroes, descendants of jungle dwellers, acquired their English from the whites.

Certainly there were gentlefolk from London among the New England settlers, and artizans and farmers from north and

west of England shires in the southern colonies. Of 1,652 pioneer settlers in three Massachusetts towns, 685 have been traced back to their English, Scotch, Welsh and Irish homes. Eighty-three came from London. The largest representations were: Suffolk, 206; Norfolk, 98; Essex, 77; Yorkshire, 42; Hampshire, 29; Kent, 28; Somersetshire, 12. No others were in two figures. The coast counties sent 599, against 72 from the inland counties. Two-thirds of these pioneers came from the south of England.

These figures are interesting, but they don't prove anything very definite or at all conclusive about the different kinds of English that affected the early development of American English.

However, New England, with its democratic ideas of political equality, its church discipline, its print shops, libraries and schools, had more power of influence than the South, in matters of written and spoken styles of expression, as the country expanded. In New England there was no great class of landed proprietors, no serfs attached to the land. Clergymen, lawyers, doctors and teachers stood high in community esteem, but the blacksmith's son or the farmer's boy could prepare for and enter a learned profession. Nobody felt himself inferior to the best, so far as citizenship and political rights were concerned. As the author says, "The arts cultivated were those of a relatively intellectual or practical character, but owing just to this limitation, they were arts within the reach of all."

Along the coast and back in the hills, in the towns and on the farms, New England developed "a remarkably homogeneous civilization." The words rattle off pretty easily. It is worth while to think them out a bit further. The unity of this great continental civilization of today is a tremendous contrast with the diversity of Europe. Certainly, it "means something" to us all to be part of such an entity. And the New England spelling book was a mighty factor in producing it. The New Englanders were a restless folk, they pushed boldly out into the wilderness, they settled new lands and formed new states, and their influence in fixing a national standard of speech was prime. If you stop to think about it, you will see how easily it might have been different. We might have a speech in New England like that of old England; in New York, with a strong flavor of Holland Dutch; along the Delaware, with admixture of Swedish words and idioms; in Florida, a strong Spanish flavor, and in Louisiana, French. This, to a degree far surpassing, for example, the Spanish savor of slang in the Southwest. There might easily have been really bothersome differences in the speech of our territorial sections, instead of the national standard actually existing.

But then, lest New England get all puffed up, just notice that we don't call a stone a stun, a home a hum, a road a ro'd; we don't speak of "the hull thing," "a hawt day," or "taking a bahth." We don't call a park a "pak." We don't add an "r" to words like "law," or insert one in words like "dog." My own sons, when we moved from down Jersey way to central Massachusetts, wondered why their teachers in school said "lawr" and "dorg." I can't honestly say I noticed it myself, but the boys would not have mimicked it if it hadn't been genuinely strange to them. No doubt their native New England schoolmates thought it funny when the newcomers pronounced words like "car" and "park" with fulness of the "r."

Professor Krapp brings out one fact with vivid clearness: New England speech helped fix American speech to something like a distinguishable standard, and then New England's fixity held that section back in a sort of provincialism, while the great Middle West swung the standard to its present state.

Here is an interesting test, simply passed along without comment, for your acceptance, rejection or amendment: "If two cultivated speakers, one from Nebraska and one from eastern Massachusetts, were both asked to discard those features in their speech which seemed to them to bear distinctive

local color, the speaker from Massachusetts would in most cases have to yield more than the speaker from Nebraska."

Professor Marsh said, many years ago, "In spite of disturbing and distracting causes, English is more emphatically *one* in America than in its native land, and if we have engrafted on our mother speech some wide-spread corruptions, we have very nearly freed the language, in our use of it, from some vulgar and disagreeable peculiarities exceedingly common in England."

America, more than England, makes "the spoken or auditory forms of words conform to the written or visual forms." This must be the academic way of saying we pronounce words the way the spelling calls for. Wooster, Ohio, does not get mispronounced, but lots of folks who haven't been to Worcester, Massachusetts, pronounce its name in three syllables, Worces-ter. And, when living there, I received quite a few letters addressed "Worchester." People knowing the name only through print, I suppose, carried it in mind as "Wor-ces-ter," and easily swung over into the "chester" form.

Americans who pronounce Goethe's name "Go-eeth" are not always poor, ignorant clodhoppers in need of pity. The Father of the gods is "Zee-us" to many an American who is more Greek in spirit than many a college graduate who says "Zoose." And there are mighty few of us who would recognize that ancient god on hearing "Zeus" pronounced with the true Greek circumflex vowel. We do what we choose to call anglicizing to almost all foreign names. It isn't really anglicizing, it's americanizing, phoneticizing. It has for its base a combination of ignorance, honesty and Yankee independence. We don't know the continental European pronunciations, we are not ashamed of our ignorance, and we pronounce the letter combinations as they look to us. And we don't care what the rest of the world may think of it.

Professor Krapp has an interesting opinion on the point sometimes scored against us that we have hard, shrill, inflexible voices: It is not climate that causes this phenomenon, "but differences of temperament and habit. Men of affairs who have given themselves up to the bitter competition of business . . . may not infrequently reveal in the harshness of their voices the severity and social inhumanity of the struggle." Leadership in our democracy is frequently attained by men who have not had time for literary and artistic culture and the social graces.

May I work in a little observation from my own experience as a professional writer? Since November, 1917, I have written the Watch Tower, a five-page monthly review of current events in *St. Nicholas*. This magazine is read by young Americans, boys and girls of five or six to fifteen or sixteen. And I have never "written down" to them, never been afraid of a word because it was a "big" word, if it was the right word. Young America is pretty well acquainted with the English language.

Again, in Massachusetts and now in New Jersey, I have written newspaper editorials for a large industrial population. And I refuse to "write down" to the readers—because I have found that an audience of plain, ordinary working people is perfectly capable of following my page through any sort of good, clear writing I am able to produce. They won't stand for highbrow stuff, for insincere or affected expression. But they are not disturbed by good English, by fit use of words not used in everyday talk. What I am trying to say is that high-hat writers who profess scorn for the multitude, and pretend to be sorry because in order to succeed in literature a writer must sacrifice his best and sell his poorest stuff, are either hypocrites or fools. American English is simple, straightforward, clear and strong. It says something.

Whether we have an American language is doubtful and not important. That we have an American way of using the English language is true and important.

Thirty days' annual leave is granted each employee of the office, with pay, but no sick leave privilege is extended to them, the Government Printing Office being one of the federal departments where sick leave is not authorized by law.

In the absence of a sick leave for employees of the office, and to avoid the solicitation of help that may be needed during a season of sickness, there are about twenty-five sick benefit associations conducted by the employees of the office, of which a large number of the workmen are members. A fee of \$1 a month is paid into the association by each member, and a sick benefit of \$10 weekly, for six weeks of the year, is paid. An employee can be a member of several of these associations, making the benefit \$10 weekly from each. The balance left in the treasury of the associations at the end of the year, which comes at Christmas time, is divided among members who did not draw a sick benefit during the year. It is not unusual for the amount returned to members to approximate \$8 to \$10 from each association of which they may be members.

APPRENTICES IN THE OFFICE

For at least forty years prior to the induction into office of the present administration there had been no apprentices in any of the skilled departments of the establishment, only fully qualified journeymen being given employment. By a special Act of Congress the Public Printer is authorized to give employment to apprentices, and examinations are held therefor at stated intervals. At present there are 144 apprentices under instruction in the office; 125 are printers, 1 pressman, 3 bookbinders, 6 electrotypers, 3 stereotypers, 3 photoengravers, 1 linotype machinist, 2 machinists. Since July 5, 1922, the date of the first appointments, 57 printer apprentices have completed the first period of instruction and have advanced to job printing and the more intricate operations of the trade.

Apprentices receive one-third of journeyman's pay the first year, one-half the second and third years, and two-thirds the fourth year. Helpers in linotype, monotype, platemaking and electrical sections are assigned to Grade A at 55 cents an hour, Grade B at 65 cents an hour. Grade C at 70 cents an hour, and

office by its own plant, but when new equipment was needed both in the capitol power plant and in the Government Printing Office the Public Printer conferred with the capitol power plant officials and the needed new equipment was supplied for the capitol plant only. This change-over from the power-house to the substation resulted in economies in operation, saving 400,000,000 gallons of filtered water annually, reduction of personnel, and making available 20,000 feet of floor space that was badly needed by other divisions in the Government Printing Office. The old plant required 15,000 tons of coal annually. The estimated annual saving is placed at \$65,365.30.

An order for work received at the office is sent direct to the planning division, where an estimate of cost is prepared and

GOVERNMENT PRINTING OFFICE

SECTION.

OPERATOR'S INDIVIDUAL RECORD OF NUMBER OF EMS SET,
AND AVERAGE.

[illegible]

forwarded to the federal department concerned. The amount is charged against the appropriation for printing of that department, and a careful record is kept so that no department will overreach its appropriation.

The Public Printer is directed by Congress to do all printing at cost, which by careful compilation is found to be close to the rate charged by general commercial printers. When estimates have been approved by the department a formal jacket, carrying all instructions, is made out and forwarded to the superintendent of the division concerned. There were 52,731 jackets issued by the office last year, many of them representing more than one job; 35,000 of these jackets were issued to the job-composing room, representing approximately 40,000 separate jobs, and the remainder went to book-composing rooms and bindery. Jackets are so carefully prepared that there is never any need of requesting further information or asking for additional instruction. The jackets used by the office represent the most advanced science in estimating and instruction to workmen, and are acknowledged to be as nearly perfect as can be conceived for so extensive an establishment.

From the planning division the jacket calling for printing is forwarded to the superintendent of printing and copy prepared by the copy editor in accordance with the "style" of the office, as regards form of capitalization, spelling, punctuation, etc. Title pages are set to conform with headings, and all typesetting in the office is under the jurisdiction of the superintendent of printing, as well as the linotype, monotype, job and proofroom sections, and the library branch. There are a number of women compositors employed in the hand and monotype assembling and correcting sections; also as operators on linotype and monotype keyboards.

There are 200,000 pages of metal in live standing matter on the tables and racks in the sections under the control of the superintendent of printing.

From the office of the superintendent of printing the proposed job is forwarded to the job-composing room, or to the typesetting departments. Practically all straight composition is done in the linotype section; tabular, intricate and broken measure work going to the monotypes. The next step is to send the made-up job to the platemaking department direct, or to the pressroom, according to requirements.

PROGRESS OF WORK RECORDED

To aid in following the progress of the work on publications which are printed on regular schedule, a large billboard has a place on the wall in the office of the production manager. Daily notations of all work done are made upon the board, and the record of progress kept to the minute.

PURCHASE REQUEST NO. <small>(To be submitted by Purchasing Division)</small>		
Division, Office, or Section Request No.		Date
CONTRACT ITEM NO.	QUANTITY	DESCRIPTION OF ARTICLE
This shows in fee _____		
Remarks by Chief, Division or Office:		Signed _____ Title _____
Signed _____ Title _____		(Forward to Purchasing Division)

PROPERTY CLERK'S RECORD	STOREKEEPER'S RECORD
Property No. _____ Date _____	Date _____
Prop. Card file after passing S.O. No. _____	Stock balance also item as S.O. No. _____
Outstanding orders _____	Mass issue date shown Order _____
Total on hand and ordered _____	Stock on hand in Store Division _____
Average cost per month _____ based on last six months' record _____	_____ Stock Expense _____
Less (P.M.) Purchase Orders no. _____ dated _____	Recommendation by Storekeeper: _____
Quantity _____ Unit price _____ Total cost \$ _____	
Estimated cost of this proposed purchase. \$ _____	

Forward to Store Division
Storekeeper

INSTRUCTIONS.—Purchase Division for paper, material and supplies on usual services shall be shown by Purchasing Division.
 Purchase Statement can be issued contrary to any request by Division office, or even receiving same, until when approved by Public Property Clerk forwarded to Purchasing Agent for final ruling. Purchase request disapproved shall be returned in originating office for filing.

Approved: _____
 Disapproved: _____
 Date _____

Grade D at 80 cents an hour, depending upon length of service in these various grades. These employees are in a way apprentices, and must serve four years before becoming eligible for journeymen's pay. The introduction of apprentices into the office is reported as being satisfactory to the office management and to the apprentices.

Heat, light and power for the use of the Government Printing Office are now obtained from the capitol power plant, located a mile and a half away from the office; the plant also supplies the capitol and several other large government buildings. Heat, light and power were formerly supplied to the

Another board on the wall in the office of the production manager records the amount of paper stock of the various popular grades on hand and available for immediate use. The stock consumption in the office last year was 42,000,000 pounds, the cost being \$3,000,000, and represented twenty-six per cent of the cost of all work done.

Rules formerly mitered slowly and inaccurately by inadequate methods are now mitered perfectly and quickly by a power rotary mitrer.

Although the Government Printing Office is in all probability the largest in the world, close scrutiny and attention are given to the smallest detail of even the smallest job, and its progress through the office is known at the close of each day.

GOVERNMENT PRINTING OFFICE						
PERMANENT EFFICIENCY CARD			Name			
SIX MONTHLY PERIOD ENDED—	DESIGNATIONS	RATINGS	DEBITS	REMARKS		
February 25, 1925		Quantity Quality	Designation	Rate per hour		
August 31, 1925						
February 25, 1926						
August 31, 1926						
February 25, 1927						
August 31, 1927						
February 25, 1928						

A definite report can be made at any time upon inquiry from the department regarding thereto. Completed jackets are kept on file for several years and may be quickly referred to.

LINOTYPE SECTION

Each operator in the linotype section is known by his slug number, which is a permanent designation. When copy is issued by the deskman the operator's slug number and folio of copy are written upon a prepared form, as well as the slug number of the galley to be used by the operator.

The dumping bank is arranged in sections to accommodate the several jobs in process of being put in type. Each section is supplied with a job number board and the folios of each take are marked on the galleys as well as the copy, so that the operator can easily ascertain the galley on which the type is to be deposited. After dumping take the operator places copy on a sectional semicircular table especially constructed for the purpose. Two proofs of take are then given to the employee in charge of the table, who pins copy to the proof and sends through pneumatic tube to proofroom.

The greater number of the linotype machines carry matrices in six, eight, ten, twelve and fourteen point roman, with italics. The fourteen-point matrices also carry cancellation faces for bill work. A few machines carry black-letter matrices, but if copy calls for a considerable quantity of black letter this is cast on special machines and is ready for the second operator before the job is issued from the desk. It is then picked up by the regular-copy operator.

Linotype machines generally are equipped with automatic metal feeders, and are kept in the best possible condition. Slug-casting in the Government Printing Office is of a superior quality, equal to that found in the best of commercial offices.

Type matter is first deposited on short galleys in order to close the work quickly, each galley holding a "doc" page. When the proofs are returned matter is regalleysed on long galleys of two-page capacity, and another proof is taken, sent to proofroom, revised and forwarded to the department ordering the job. When return of galley proof from department is received, if another galley revise is not requested, matter is made up into pages. If page proof is requested, three proofs are usually taken; if another proof is not wanted, the job either goes to

platemaking division to make plates or is imposed for direct forwarding to pressroom.

Two Ludlow machines, with an equipment of 186 fonts (twenty-two series) of type, are in use, particularly in blank-work, saving in distribution of rule and quads, and making the duplicating of forms for presswork advantageous.

The principal work done on the linotype machines is of "document width" of twenty-six ems. Bill machines cast a fourteen-point slug twenty-eight ems in length, and automatically cast a twelve-point blank slug for spacing between lines. In the long session of the Sixty-seventh Congress, 15,000 bills and resolutions (approximately 87,000 pages) were introduced, ranging from 1 to 400 pages per bill. There are 120 linotype operators on the rolls of the office, four being women.

There are 112 machines engaged on bookwork. The number of ems set during the fiscal year of 1925 totaled 971,395,900, as compared with 920,784,800 the previous year; an increase of five per cent. The grand total of ems of book composition during 1925 was 2,091,309,200 ems, as compared with 2,044,664,900 ems in 1924, an increase of two per cent.

Operators' averages for 1925 were 4,171 ems an hour, as compared with 3,715 ems in 1924; an increase of 456 ems an hour. An average of 4,000 ems or over an hour entitles operator to \$1.05 an hour for day work, plus fifteen per cent for night work. If production is less than 4,000 ems an hour the rate of pay is \$1 an hour for day work, plus fifteen per cent for night work. Forty-eight Model 25 linotypes, with double distribution, have replaced old-style No. 2 machines. Nine linotype machines are engaged on job and money-order work.

There is in operation the linotype machine which was used by the headquarters staff of General Pershing in France during the World War. It was placed on a special truck furnished with light, heat and power from a central plant, also located on a truck, and within forty minutes after arriving at the general's headquarters was in full operation.

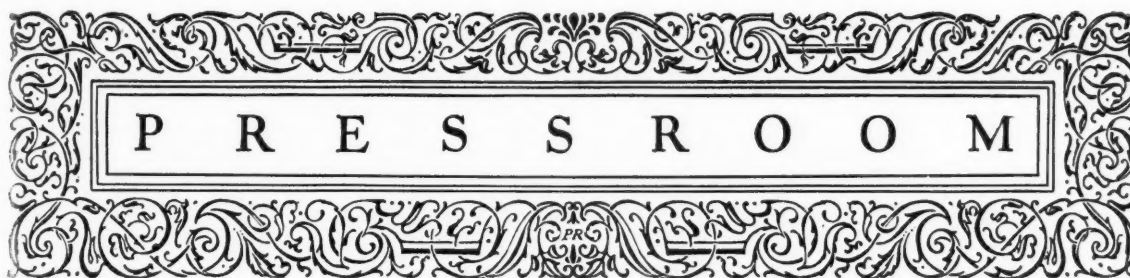
The total number of ems of type set each day will average 6,500,000. Set in equivalent ems of standard newspaper type, the product of the typesetting machines of the Government Printing Office would amount in a year to 7,000 eight-column all-reading-matter newspapers of twelve pages each. Fourteen tons of metal is used daily on typesetting and casting machines.

There are 120 monotype keyboards and 128 monotype casting machines in the office. The number of ems set during the fiscal year of 1925 totaled 1,088,634,300, as compared with 1,090,227,000 during same period the previous year. Keyboard operators' average was 5,772 ems an hour, as compared with 5,048 ems for 1924; increase, 724 ems an hour.

An average of 5,600 ems or over an hour entitles operator to \$1.05 an hour for day work, plus fifteen per cent for night work. If production is less than 4,000 ems an hour the rate of pay is \$1 an hour for day work, plus fifteen per cent for night work. Both linotype and monotype operators' rates of pay are adjusted on the first turn-in of each quarter of the year. The records show that the setting of a minimum of ems an hour for the \$1.05 rate has served as an incentive, as in many cases an operator working at the dollar rate has progressed to the \$1.05 rate and remained there.

The changing of six and eight point equipment from 0.050 to 0.030 inch drive has standardized the machine equipment of the office and has added to the efficiency and production of the platemarking divisions. The introduction of the 0.030 drive, wherein the cup of the letter is brought 0.020 inch closer to the face of the letter, has practically eliminated the pulling of the papier mache matrices when removed from the form. Thirty-three double-deck sixty-em monotype keyboards have been converted into ninety-em single deck, with latest equipment, resulting in an increased production of twenty per cent. Two casters are constantly used in making material.

(To be continued)



By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Streaks Parallel to Grippers on Plates

An Ohio printer is troubled with streaks on plates printed on coated paper. The streaks are parallel to the grippers.

Answer.—Have plates .918 inch, bed bearers .918 inch, and pack the cylinder so that the sheet printed is .004 inch above the cylinder bearers. The cylinder bearers should then pinch folio on the bed bearers when on the impression and the form on the press. If not, the cylinder should be brought down. You also need halftone colored inks for coated paper.

Requests Remedy for Static

An Ohio printer who has had difficulties due to static requests the remedy for this condition.

Answer.—You may use an electric neutralizer, an electric or gas heater in conjunction with tinsel and a grounded wire or, if steam is available, place a finely perforated steam pipe across the frame of the press to spray live steam onto the sheet. The stock should be stored in a warm room with normal humidity for a few days before being printed.

More About Bordered Cards

"I thank you for the advice on bordered cards, but feel sure that is not the method by which the cards are bordered. I am now bordering cards with the air brush by running them out and spraying the edges. Am working in a large place that buys those cards by the million each year and I have been examining them very carefully and have never seen an uneven border or one cut off. They are packed in boxes of five hundred and banded one hundred each, and some of them in the hundred package will vary in size as much as a quarter of an inch. I have taken them and can scrape the ink off the edges, so it would seem as if they were bordered after being cut, as a cutting knife or rule would take off the ink clean. If you will examine the enclosed cards with a magnifying glass you will see that it has a peculiar appearance for a printed line. I am inclined to think it is done by some kind of machine that works on the same principle as a bordering pen, for I have seen cards cut with an angle on one corner and the border was perfect. The firm gets these cards from —, but I don't suppose that company would give out the information, as it is claimed that the cards are hand-bordered. It may be that these people have evolved such a machine. In that case do you think it could be found in the patent office?"

Answer.—The cards you submit were bordered with a brush, probably by hand workers. It is true that machines have been invented to do this work, but better corners are done by hand. You may learn of it by writing Eaton, Crane & Pike Company, Pittsfield, Massachusetts; George B. Hurd & Co., New York city, or The Mortimer Company, Montreal. These manufacturing stationers make such cards. Sinclair & Valentine Company, 11 St. Clair place, New York city, makes the paint or ink used and can tell you about the machine for this work.

Equipment for Label Printing

"We are enclosing three lithographed canned-food labels which represent the different sizes we want to reproduce by the letterpress method in our shop. In addition to this we have a lot of other designs and want to know if the plates will work best parallel with the rollers or with the bearers. As yet we have not bought this equipment. Our idea is a four-roller cylinder press, using patent base and eleven-point plates in gangs, the large plates separate, and the small ones soldered in gangs at the electrotype foundry to speed up makeready and run on a 25 by 38 sheet or such size as will work to best advantage for the size label in hand. We have in mind a bronzing machine, making the gold size and bronzing a continuous operation. Any information you will give us as to the correct method of procedure will be appreciated. We operate a very complete little shop, and this addition will greatly assist us on certain classes of labels in the matter of delivery and short runs. We might mention these runs are from one hundred thousand to a million and over."

Answer.—The solid plates should parallel the cylinder bearers to avoid "bag" in the sheet and the heaviest portion of the form should be closest to the ink plate for best inking. The bronzing machine may be connected with the press for continuous feeding. Get nickeled electros.

Questions Concerning Process Inks

A New York pressman asks what reducer to use for process red which dries too fast; what to add to process blue which is too soft and mottles; what corrective to use for process yellow which cakes, and how caking may be detected in yellow.

Answer.—Petrolatum will retard drying and is the base of nearly all retarders. Up to an ounce to the pound of ink may be used. No. 3 or No. 5 varnish will act as body gum for an ink which is soft enough to mottle. The same heavy varnishes will often stop caking of process yellow which fails to lift. The other remedy is to grind the yellow again in an ink mill. Caking of process yellow is more easily detected (when it starts) on the plates in the form than on the impression.

Blur on Rules of Panel Form

An Iowa printer submits a print bordered by six-point face rule on coated paper and asks probable cause of the blur, stating that the rollers used on his cylinder are three years old.

Answer.—Very few printers would attempt a job like this, containing solid face rules and cuts, with rollers three years old. The blur may be caused by the hard rollers and thin ink, especially if the rollers are set low. Other causes of blur at the gripper edge are (1) feedboard and guide tongues too high above drawsheet; (2) uneven bite by the grippers; (3) lumpy drawsheet at clamp edge; (4) grippers set too close to guide tongues and shooflies. Raising the two end grippers a trifle higher than those between is helpful.

Rotary Press Packing

A Canadian printer writes: "We have had considerable trouble lately on a rotary press, due to the tympan slipping or creeping. The tympan is of the continuous kind, which is glued to the metal, and runs under tension, but in spite of gluing every round, and gluing or pasting up after the spot sheet is on, it still creeps. We measured the height of bearers over plate cylinder, and made plates exactly the same, .375 inch, or $\frac{3}{8}$ inch by micrometer. We find that the tympan is a little higher than bearers when we do this. Should plates be a little higher than bearers? If so, how much? The cylinders are 33 inches in circumference. The type of work being run is bread wraps, fairly solid, and no break, plates fitting around cylinder continuously. We do not have this trouble when there is a space between the plates. Another trouble which happens on these heavy jobs is the wrinkling of web, which seems to draw in a bunch of wrinkles to the middle of the plate. We can get away from this sometimes by putting kraft tape around the tympan at edge of sheet, but we feel confident that both troubles can be eliminated by correct thickness of plates. This is a three-color press, and all plates are shaved the same, to height of bearers, and all cylinders set so that the bearers ride evenly. We had been thinking of building a small hand press with cylinders exactly the same size as the other (33 inches), to fit plates around before putting them on to run. We sometimes find that plates need a little shaving to fit neatly without showing a joint or nearly so. We thought this would save time on our regular press, which is sometimes tied up for several hours due to imperfect plates. We thought we might be able to make ready on this, marking each plate and each spot sheet before transferring them to the other machine. Do you think this plan would be a practicable one, as we would just have the two cylinders, plate and tympan, and would use a hand roller for inking?"

Answer.—Static electricity sometimes causes the trouble described, but as it occurs only on the heavy jobs it is probably caused by packing the cylinders so that the pitch-line of the cylinder gears is disturbed. Just how much packing should be used depends on the job. Theoretically the packing and the plate should be even with the bearers, but pressure is required to print. This pressure may amount to .003 or .004 inch in packing, or even a little more on a very heavy job. In order to keep the cylinders traveling in unison and not disturb the pitch-line, the extra packing should be divided between the plate and the printing cylinder; in short, it is better to have the plate a trifle above bearers (and the packing also) on a heavy job than to have the plate even with the bearers and the printing cylinder overpacked and made considerably greater in circumference. The aim is to have the surface speed of the two cylinders nearly the same. Your idea of getting the plates made ready on an auxiliary press is worth while since you have but the one rotary press and of necessity its standing time must be kept at the minimum. Some concerns do not go quite so far, but do have a man with proper instruments test all plates and prepare them for press so that all plates are type high and ready for overlays when the pressman receives them. Another concern goes a step further and pulls overlay mark-out sheets, marks out overlays and has them ready for the pressman by the time the plates are on the cylinder and the pressman ready to put on the overlays. This is what your scheme is devised for. One means to keep a fast rotary press operating as much as possible is a good investment. In your line some concerns operate their rotary presses twenty-four hours daily, running in three shifts of eight hours each, and about all the time lost is in oiling, washing up and changing colors. This means, of course, that a concern with seven rotary presses is, in comparison with the average shop, operating twenty-one rotary presses, and the investment in presses is but one-third as much.

Imitation Offset on Letterpress Machines

A Kansas pressman writes: "I wonder if you could give me a little information regarding processwork on a two-revolution flat-bed press. Can it be done on this press to look like offset? What kind of ink should be used?"

Answer.—The press you mention can print anything that can be printed on a type press. As for processwork to look like offset, the odds are all in favor of the type press, as offset as yet has not equaled letterpress in process colorwork nor does it appear likely ever to do so. For printing on rough and uneven surfaces and on other surfaces where there are very large solids, the offset process has distinct advantages. In order to answer your question we should know what sort of offset work is to be imitated and on what sort of paper. We presume you have noted that on the average the rotary offset press can clip off from two to three times as many printed sheets an hour as a flat-bed press, and on some work can do still better. You can hardly hope to save anything by imitating offset on letterpress machines. If you are trying to produce something that looks better in the dull or mat effect of offset, that makes it an entirely different matter.

Wants an Extra Strong Drawsheets

A Canadian printer asks if there is a stronger tympan paper on the market than Cromwell that is equally satisfactory in all other respects. On a certain class of work going through the plant the heaviest weight of Cromwell breaks.

Answer.—Numerous competitive tests have proved Cromwell the best tympan paper on the market. While you do not state your problem, it is likely that the New England Newspaper Supply Company, Worcester, Massachusetts, who supply the blankets used on metropolitan newspaper web presses, which must withstand much wear and tear, may furnish an extra tough printing surface for your press cylinder.



"In the Days That Wuz"—And They Wondered Why He Quit
Cartoon by John T. Nolf, Printer-Artist

NEWSPAPER WORK

By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier system, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Minnesota's Newspaper Contest

The front-page makeup contest for country weekly newspapers in Minnesota, held at the College of Agriculture, University of Minnesota, in connection with its big annual farmers' week, January 18 to 23, brought out a large number of attractive-looking newspapers. The papers were judged in two classes: seven-column and six-column. The first prize in the seven-column class was awarded to the *Herald-Review*, Grand Rapids, published by L. A. Rossman. With an average taken of the scoring of the three judges, the *Herald-Review* received

The first prize in each case amounted to \$15, the second to \$10, the gifts of the publicity department of the Minnesota State Fair. The judging was done on a score-card basis, general attractiveness counting for 35 points, symmetry and balance 35, headline system 10, display typography 5, body typography 5, and presswork 10. The board of judges consisted of a practical printer, a newspaper man, and a layman, who approached the subject as a newspaper reader rather than as a newspaper maker or printer.

The contest was held to emphasize to farmers and home-makers from various parts of Minnesota the importance of their local papers. The papers were mounted as an exhibit in the main hall of the administration building and were an object of study by large numbers of visitors. The exhibit will be remounted at the annual editors' short course held by the Division of Publications of the Minnesota College of Agriculture, May 6, 7 and 8.

International Press Foundation

In furtherance of an ideal conceived some years ago, ex-Congressman Charles D. Haines, formerly of New York, now at Altamonte, Florida, has launched a project that bids fair to grow into a great international institution which he hopes may influence the world toward peace and against war. The dream of Mr. Haines is that the press of the nations of the world shall be afforded ideal headquarters, with all the conveniences that money can supply, where delegates from other countries and delegates from each state in America may meet and spend considerable time in discussing their international problems and the problems of peace.

His first move to this end was the donation, four or five years ago, of about one hundred acres of well improved citrus lands in tracts adjacent to the little town of Altamonte Springs, and also his residence and beautiful grounds not far from this delightful spot in central Florida. The property was deeded over to the Florida Press Association, whose officers have taken care of it since that time. But, to develop Mr. Haines' ideal and make it the big thing he had dreamed of was found to be impossible—first, because other parties quickly obtained options on the surrounding land, making it difficult to acquire the additional land needed; and, second, because one state association could not develop so large a project. Congressman Haines and his wife, Catharyn L. Haines, then moved to make it the big thing they had dreamed, and to establish the "International Press Foundation." They set real estate men to the task of buying an additional one thousand acres of undeveloped land in one body, containing some fifteen beautiful little lakes, and when this was purchased they offered to deed it absolutely to a permanent and legal organization which should be formed to receive the property and develop the big idea. They also donated \$50,000 in cash to help push the organization to completion.



Awarded first prize in Minnesota newspaper contest.

a total of 89½ points out of a possible 100. Second prize went to the Bemidji *Sentinel*, published by H. Z. Mitchell, with a total score of 86½ points.

The first prize in the six-column class was divided between the *Northfield News*, published by Herman Roe, and the *Heron Lake News*, published by H. E. Swennes, each having a total score of 87½ points. The second prize went to the *Montevideo News*, published by Ludwig I. Roe, with a total score of 84½ points.

Galesville Republican, Galesville, Wisconsin.—Your special holiday edition of December 24 is excellent, the first page makeup and the advertisements being especially fine.

Morning Chronicle, Halifax, Nova Scotia.—As we remember your last annual edition, the presswork on the issue for January 1, 1926, is a great improvement. There are still too many large news heads on the first page; those in which the main deck is of three large hand-set lines, spaced full width of the column, being particularly displeasing. The arrangement of the headings on the page is excellent and if those referred to were a little smaller the page would be very good. Makeup of the inside pages is mighty fine, and, here again, the fine presswork adds considerably. The special magazine section is full of interesting editorial matter and effectively simple display advertising.

General Electric News, Erie, Pennsylvania.—Your shop paper is one of the best of its class ever submitted to this department. We have no suggestions to make for essential improvement or change. The covers are especially good, the one for the Christmas issue, a process illustration of the "Three Wise Men," being unusually effective.

Asbury Heights Advance, San Francisco, California.—First of all we don't like the cover of your Diamond Jubilee edition; the lettering and typography are satisfactory, but the colors, light green and red on goldenrod stock, are too gaudy and cheap looking. A much better combination for the stock would have been a deep brown for the key form, and bright green or blue where the red appears in the cover as you printed it. However, we should prefer a different color of paper, and there are many that are more tasteful than the goldenrod which are sufficiently striking and brilliant at the same time. The inside pages are very good indeed, the presswork being excellent; the only point we feel obliged to make respecting the text pages is that plain-rule borders would be preferable to the light-unit machine border that you have so frequently utilized. If you will use plain rule for the borders of all advertisements and then compare the paper with this issue you will immediately see that a great improvement has been made. Your display lines are sometimes too near the size of the accompanying body type, hence we suggest the use of larger display lines as a rule.

Virginia Star, Culpeper, Virginia.—We commend you upon the size and editorial quality of your special Christmas edition, and upon the volume of advertising carried. We can see that to get this amount of advertising in meant real work and then more to get it out. Most of the paper is nicely printed, but some of the pages are altogether too light. Whether the color preference is light or dark it should be uniform throughout the page and the paper. This involves the even setting of the fountain screws and changing the packing after each run, as, of course, when cuts are used some are almost certain to wear the packing down so that whatever strikes at the same point on the next form (if the tympan is not changed) will print weakly. As a general rule the advertisements are well arranged and sensibly emphasized, although some of them are overdisplayed. Their appearance, and that of the paper as a whole, is handicapped, however, through the use of a rather wide variety of type faces and borders. Several different faces of type should not appear in the prominent display lines of any advertisement, and variety in borders has the effect of making the paper appear lacking in character, hence in distinction. Just as a thoroughbred animal is handsomer than a mixed breed, so the paper that features some one style of type and border is handsomer and more characterful than one wherein there is a mixture of many type faces. A little study given to this point will convince you of its truth.



Striking and interesting initial page from one of the sections of the "Missouri" edition of the *Christian Science Monitor*, showing most impressive handling of the illustration of the great memorial shaft extending from top to bottom of the page.

Christian Science Monitor, Boston, Massachusetts.—From a mechanical point of view we regard your paper one of the finest—if not the very finest—of modern newspapers, and it apparently ranks as high editorially. It looks as clean as it is. Your special "Missouri" edition is no better than any other, but, containing much pictorial matter printed from halftones, it is of special interest. These are printed in a manner that we scarcely would believe possible on a metropolitan paper using fast perfecting presses. We are showing two pages and an advertisement, as an incentive to other publishers who want to get out papers of a high character, but who for some reason or other don't seem to grasp the way to go about it.

CHARLESTON PRINTING & PUBLISHING COMPANY, Charleston, West Virginia. — In arrangement and display the shoe sale circular for the Arcade is very good indeed and, from an advertising standpoint — especially since it relates to a special bargain standpoint — it should prove resultful. From a typographical standpoint, however, it is far from satisfactory, particularly in view of the fact that the type faces, especially those used for the major lines which dominate and give the display its expression, are of decidedly displeasing design. Too much of the smaller type is set wholly in capitals, an indication of the inadequateness of your machine equipment for the composition of advertisements. Considering the fact that in many places the effect is crowded, there is too much open space in the small panels; the whiteing out should be more uniform. Even as arranged, however, the advertisement would be commendable if the major display were in more stylish type faces, like the Goudy Bold, for instance, and Cheltenham, which are among the many present in this display.

Auckland Weekly News, Auckland, New Zealand.—We always enjoy the special pictorial Christmas editions of your paper which you have been sending regularly for a number of years. The 1925 issue is delightful; the many large half-tone illustrations, rendered in a manner that is perfect, practically speaking, make it tremendously interesting. The fact that most of these large pictures are in appropriate and attractive colors adds to their value. Presswork is remarkably good and we are delighted to find you are now using some of the newer and better display type faces and are employing them skillfully, for the advertisements have a modern appearance—particularly in the absence of undue ornamentation—that would be creditable to publications executed in England and America. However, we consider your location no handicap and we believe the publishers of any land could obtain an idea or two and profit from the study of these special editions of the *News*.



Unusually attractive department-store advertisement from special "Missouri" edition of the *Christian Science Monitor*, Boston. It is quite unusual to find a department store in one city advertising in a paper published in another great city, especially half way across the continent. Because of the rather general character of the advertisement and the fact that it concerns the whole holiday season the time factor was of no especial consequence, hence we consider it good advertising.

An Exhibition of North American Printing in Italy

By HENRY LEWIS BULLEN



IN recent years Italy has made more progress in the arts of typography and illustration than any other country. This progress is incidental to the notable general progress of Italy in all avenues of high endeavor in the arts and sciences, in literature and the industries since 1870, in which the unification of the country was consummated. Italy has had another Renaissance, which is continuing with accelerating power, and which will, I believe, not fall short of restoring her in all her ancient and unsurpassed glory. My first visit to Italy was in 1891; my last in 1924. In 1891 printing in Italy was beginning slowly to recover from a long period of decadence which began almost immediately after that great printer, Bodoni, had passed from the scene. There has been a marvelous change for the better, the later and present leader in which is Raffaello Bertieri, master printer in Milan, and publisher and editor of a printing craft periodical, *Il Risorgimento Grafico* (The Renaissance of the Graphic Arts), which is and has been the banner of progress in those arts in Italy, and is also the most stylish of periodicals relating to printing. The high excellence of Italian printing as I observed it in 1924 is based upon careful instruction by accomplished instructors, for the most part in the schools of printing in Turin, Bologna and Milan, each of them having a status, based upon accomplishment, superior to that of any of our schools of the graphic arts.

La Scuola del Libro di Milano (School of the Book in Milan) is the creation of Bertieri, over which he exercises a general honorary supervision. It has the support of the master printers and, as in the case of other schools of the arts and crafts in Italy, is aided by the city and nation. It is housed in a charming, picturesque building, formerly a monastery, and is the center of interest in all things planned in Milan for the advancement of printing and printers.

In October, 1925, there was an exhibition of American typography, assembled by Bertieri, which included examples from the printing issued by the American Institute of Graphic Arts; and from *The American Printer*; American Writing Paper Company; Arnold Printing Company, Jacksonville; Bartlett-Orr Press; Berkeley Press, Boston; Chandler & Price Company; Cleveland Paper Company; Currier Press, New

York; Dexter Folder Company; E. M. Diamant, New York; R. R. Donnelley & Sons Company; Federated Press, Montreal; Franklin Printing Company, Philadelphia; Hammermill Paper Company; Hampshire Paper Company; Johnck, Beran & Kibbee, San Francisco; Lederer, Street & Co., Berkeley; Marathon Press, New York; Marchbanks Press; Merrymount Press; Metropolitan Printing Company, Portland, Oregon; Pacific Typesetting Company, Seattle; Palmer & Oliver, New York; Plimpton Press, Norwood, Massachusetts; Redfield-Kendrick-Odell Company, New York; Ronalds Press, Montreal; Guido and Lawrence Rosa; W. E. Rudge; Axel E. Sahlin; Steen Hinrichsen, Chicago; Strathmore Paper Company; Thacher Nelson, Boston; Waverly Press, Baltimore; Wynkoop-Hallenbeck-Crawford Company.

This was not the first exhibition of American printing held in Milan. Most of the exhibits were of items sent to Bertieri from time to time by way of compliment or advertisement. There was, I understand, no effort on our side to furnish a comprehensive exhibition. Whenever Bertieri wishes to give a third exhibition he may rely upon his friends and admirers in North America to give him active assistance. The catalogue of the exhibition was printed by the students in a manner above criticism and is made specially interesting to us by a preface, of which I submit a free translation, in which Bertieri gives us his views of as much of our printing as he has seen:

With this exhibition of American printing it is the intention of the School of the Book in Milan to begin what may be termed a cycle. We desire to bring to the Italian craftsman in typography the knowledge of printing done in other parts of the world, so that he may compare his work with that of craftsmen elsewhere, and profit by the study. We are convinced that bringing these examples from foreign countries will be one of the most efficacious means of advancing our own typography. In this work we rely upon the support of the government, connoisseurs, manufacturers and all who are interested in the progress of the art of printing in Italy.

This exhibition, though large and interesting, does not fully represent the typography of North America. Many well known American printers are not represented, but the work of those who are represented here is sufficient to give us an idea of the present state of the art in the country of Benjamin Franklin. Particularly, these exhibits will enlighten us as to the esthetic values in American printing, esthetic values which are based upon the line and form that



Samples of North American Printing Assembled by Raffaello Bertieri, and Exhibited in Milan, October, 1925

have been the distinguishing and characteristic mark of Italian typography as practiced by the early Italian masters.

Those who hastily assert that American style is in process of formation and who believe that its typographers are addicts to novelty and extravagance—what they themselves call “stunts”—may now be persuaded to acknowledge that their conclusions are wrong. American typography, at least the greater part of it, follows along classical lines and forms, and the American type designers and decorative artists are visibly inspired by the work of Italian artists of the last quarter of the fifteenth century to the first half of the sixteenth century.

This is not to admit that American typography is immune from extravagance, or that its classicism is invariably of laudable purity. On the contrary, that extravagance is not lacking will be seen when examining the exhibits, some of which may lead to the opposite conclusion—that in style American typography is a sort of hybrid, with little to recommend it. Most of the exhibits, however, are aristocratic in expression and really admirable and enviable. We present these exhibits in the hope that as a whole they will serve as an inspiration to our craftsmen, and that our craftsmen will be induced to abandon mere imitation of forms, and to dedicate themselves to expression, suitable for all their needs, based on the simple but sufficient characteristics of the work that flowed from the work shops of Aldus, Marcolini, Valgrisi, Paganini and others.

If from the esthetic point of view the present exhibition will interest our artists and connoisseurs, it will have an equal interest for the technicians. From the technical point of view no nation is able to compete with North America. With very few exceptions the work produced in their printing offices displays some interesting example of high technical skill. We have already mentioned the composition values of the exhibits. There is little to say about the presswork, for its perfection speaks for itself.

There are some masterly specimens of printed pages, shown under glass as an aid to examination by student visitors, printed in black so perfectly as to arouse emulation; and if each of these pages were turned over it would be seen that the entire work was printed

in the same uniformity and beauty—the same deep, clear black. As interesting are the brilliant colors; and if the visitor will examine closely he will admire the care given to every little border, to the most modest decoration and the brass rules printed in colors in contrast to the black rules, noting the technical force of these minor details, the vigorous color and the clear impression.

It does not here seem necessary to say much about how the cuts are printed in these exhibits. It will be evident to all that they are printed perfectly. It also seems superfluous to invite the attention of the visitor to some highly colored productions; but we may mention a fact that seems singular to us. We refer to the marked difference in results between the printing for industrial purposes and the printing of artistic subjects, perfection being less usual in the latter than in the former. True, the collection is limited, but it clearly supports my statement. This is not the place to analyze the reason for this curious fact, and perhaps it will not interest many readers.

Altogether we have here an exhibition that expresses many new things to us. It is an exhibition that should be studied with patience and attentiveness, with minds free from impulsive criticisms, which so often prevent just appreciation of values in the work of others. The visitor should reserve his judgments until he has examined the contents of every cabinet and has had time to assimilate the beautiful and good in the exhibition.

We are informed in the catalogue that the expenses of the exhibition were defrayed by the city of Milan, which also gave the use of the statue room in the Castello Sforzesco. Among those who give financial support to the Scuola del Libro di Milano are: the provincial government; the Chamber of Commerce; the Associated Savings Banks; the Industrial Union of the Graphic Arts; the Federation of Book Workmen (section of compositors and pressmen); the Federation of Bookbinders; the Associated Paper Manufacturers; and the Syndicate Polygraphical Fascista. There is also a list of printing houses in northern Italy that have aided the school.

What Are Printers Selling?

By FRED BLACK



FREQUENTLY I hear men speak disparagingly of the printing business. They refer to the futile competitive estimating and the amount of continuous detail work involved on practically every order. They consider any one who is foolish enough to remain in the printing business as beyond hope. But they do not realize that the printing business has more opportunity before it than possibly any other industry, for the reason that all other businesses have continual need of printed matter. Every business is dependent on sales, and sales are a direct result of education which is most economically conducted by means of the printed word. Printers think they need business; in reality, business needs printers.

However, there is no denying that printers can never hope to cash in on their full opportunities until they thoroughly understand what they are selling. The crux of the present printing situation is the fact that the printer who thinks he is selling so much paper and ink is as much out of date as the garment manufacturer who thinks he is selling clothes or the automobile man who thinks he is selling motor cars. Just as the garment manufacturer is selling appearance, style, warmth and long wear, and the automobile salesman transportation, recreation and education, the printer is selling the *result* that is accomplished by his product.

All business progress is a matter of education of prospects, customers and employees. As the means of conducting this education, printing is a force that is accomplishing marvels

every day. It stands to reason that the more successful printing salesman is he who is able to harness this powerful force to its task. In securing business, the advantages of being a practical tradesman fade into insignificance when compared with the advantages of knowing the problems of our customers and how to prepare the copy and layouts that effectively solve these problems. In adapting our product to the requirements of our customers we eliminate the destructive competition and give ourselves an opportunity to earn more by being more constructively productive.

What are our prospects' problems? How can we solve these problems by means of printing? If we can not answer these questions *before* we give a selling talk, we have but little excuse for intruding on any one's time.

PROOFREADING AN IMPORTANT FACTOR

Proofreading is extremely important in printing, so important, in fact, that a piece of printing could be rendered useless through typographical errors.

In a recent will case tried in England, a dispute came about through the placing of an apostrophe. A large estate was left to “. . . the brothers and sisters' children.” Because of the word “brothers,” printed without an apostrophe, it was claimed that the brothers alone, and not their children, were entitled to a share. Had an apostrophe appeared the word would have been made possessive, thus referring to the brothers' children. — *Presstige*.

Printers' Rollers: Their Relation to Profits



THE boys knew there was something wrong when the boss came into the shop with a dreary look on his face. "Well," he said, dismally, as he tossed his hat over on the cut cabinet, "we didn't get that Walton job after all. Our bid was low, too. That's where the rub comes." All worth-while buyers of printing consider more than price. They consider quality, delivery and dependability, and are willing to pay for them where they find them. The printer who fails to establish a reputation of dependability for himself through neglect of the details of the printing art, soon wears himself out trying to find new business while losing the old.

When you were a baby your mother held a rattle before your eyes with one hand while she covered up the jam jar with the other. So the rattle of irrelevant things may confuse the buyer for a short time; but when the job is delivered the confusion ceases and the customer wants to know he has received full value for his money.

Then the printer realizes that, after all, printing is a matter of teamwork—teamwork between the printer and his customer, of course; and teamwork between the type, the press, the ink, the rollers and the stock. Let one member of the team fail to do its part and the game is lost. And losing "games" in the printing business is, as you know, an almost irretrievable loss.

There's a printer on the outskirts of Chicago whose list of customers—past and present—would look like a telephone directory. Yet that printer is not growing, and it is doubtful if he is really making much money. I remember a sixteen-page booklet this printer had landed, one of those "silk hat" jobs for a downtown bank. The bank had spent a young fortune on artwork and plates, the copy was crisp and effective, the specifications called for the finest stock.

With a stage set like that you would have every right to believe the performance would be most effective. But what a tragedy it was. The form was locked up and put on the press. Makeready was completed and the press started. Ink distribution was terrible. Halftones printed spotty. The press was stopped. Some more makeready. The fountain was opened up a few turns. Again the wheels started. This time the halftones filled up, the sheets offset and slip-sheeting was resorted to.

Now there's a problem for you. In spite of all the best efforts of the shop here was a poor printing job, yet everything was perfect—everything except the rollers. Here was a printer trying to economize on the least expensive part of a printing job. I forget now whether the rollers he used were scored up from some ruling job, whether they had already given him much more service than they were intended for, or whether he tried to do without a couple of distributor rollers. Anyhow, the job cost him too much, cost the customer too much and added another good name to his customers' graveyard.

Composition rollers are not intended to last forever, and any change in their makeup to approach permanency is at the sacrifice of the very qualities that make them good rollers. You can not have one without the other. You might compare this factor in rollers with pneumatic tires. Tires were not made to puncture. They were made to insure easy riding qualities. But they *do* puncture, and we continue to use them because the good points so far outbalance the poor ones. And just so, composition rollers make possible such superior printing, even ink distribution, perfect halftones, clean composition and other qualifications that printers wisely use them in spite of the few limitations they have.

When it comes to cutting down on the specified number of distributor rollers it pays to remember that the modern print-

ing press is a product of masterful brains and that every consideration has been given to its efficient operation and perfect results. Therefore, when a press calls for a certain number of rollers, nothing but harm can come of an attempt to operate with fewer rollers. That harm means poor work, and no printer can long exist on the production of inferior printing.

Put it down as an absolute fact that the good taste left by a quality job lingers long after the cost is forgotten; but a poor job at any price grates on the customer's nerves months and months after the imaginary saving was made. No sale is complete until the job is delivered and paid for, and the customer satisfied enough to come back with his next job. So if a little consideration for the printing rollers will solve so many printing problems and produce quality work at practically the same price as inferior work, the user of worn-out rollers commits a genuine commercial sin and violates the basic principles of his business, which was founded for profit.

Furthermore, you can't expect the buyer to solve your problems. He knows when he gives you good plates to work from, but he does not know whether or not you tried to use rollers that should have been discarded. But he *does* know when he gets a poor job, and regardless of the cause he looks elsewhere for his printing.

This matter of trying to use bad rollers has sent thousands of good customers shopping from one printer to another until they locate the man who knows that it is the strictest economy to use plenty of good, fresh composition rollers on every job that goes through his plant. That printer is going to make some real money and keep his customers for years and years. *You* can be that kind of printer if you want to. Start at once to build up a reputation for quality printing that will give you a chance at those "Walton jobs" and change the boss's dismal look to a lasting smile.

Remember, you're not going to make money or progress on the little fellow who comes in with a small job and asks you to "cut corners in the middle of the block." The success of any printing plant lies in the satisfied customer who calls his printer in with the same feeling of confidence he would call his doctor; and without "shopping." If you care for this steady repeat trade that will net you a nice yearly profit and a growing clientele of satisfied customers, "quality" must forever be the underlying principle of your shop—quality of composition, quality of presses, quality of ink and quality of rollers. Not even the least of these is by any means unimportant.

The cost per thousand impressions for using plenty of good composition rollers is so small that it is very seldom carried forward as a direct charge on a job. For this reason most printers put the roller expense on the general overhead. However, the effect of rollers on other expenses which are charged directly to a job is frequently very important. For instance, good composition rollers will frequently save their entire cost in ink economy on one job; slip-sheeting can be avoided, which is a saving nearly equal to half the cost of the presswork; makeready and running time can be saved by the use of good rollers, and, finally, the good composition roller makes it possible to deliver the finest quality of work, work that could not possibly be produced with poor rollers. A composition roller is, therefore, directly and indirectly one of the most influential elements determining printing profits.

MORE SECRETS OF SUCCESS

"Make a good impression," said the pressman.

"Get together," said the folder.

"Be honest," said the counter.

FOREIGN GRAPHIC CIRCLES

By OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THE *Publishers' Circular* records a total of 13,202 books as having been published in Great Britain during 1925. This is a record which, despite economic depression, trade strikes and other adversities, is greater than that of any previous year in British book production. It surpasses 1924 by 496 books, and may be taken as an indication of a steadily expanding increase year by year in the future.

THE *NEWCASTLE Chronicle* claims that Christmas cards were originated in 1845; that in that year Rev. Edward Bradley, a writer who used the pseudonym "Cuthbert Bede," sent designs for such cards to Mr. Lambert, the well known publisher and stationer at Newcastle, and that they were printed for private circulation. This was repeated in 1846 and the printers conceived the idea of putting them on the market. In 1847-48 they offered the cards for sale, and these were the first cards offered the public. Thomas Smith, who was Lambert's foreman in 1845, vouches for this origin of Christmas cards. He soon afterward started in business on his own account.

IT IS ALMOST AMUSING to note the travail in British papermaking and paper-using circles to get around to packing, selling and buying paper in 500 and 1,000 sheet lots. Desirable as the goal is, it seemingly appears very difficult to get away from reams of 480, 516 and other sheet counts, so hide-bound with tradition are so many of our confrères in the tight little isle. Lack of experience in reckoning decimal money (which the British should have) may cause them to be slow in realizing the value of the decimal count of 500 or 1,000 sheets to the ream or package. The master printers and the big dealers in paper have recently jointly approved of the first step toward the adoption of more rational and economical methods of dealing in paper; but "the signing of the agreement," as one of our contemporaries says, "can not alter the customs of the trade save in so far as those who realize the importance of the matter take active steps to put their own houses in order by applying the new standards. The progressive printers who realize the increased convenience and economy involved in the agreed changes can, by decided action now, do much toward wiping out the indeterminate and confusing 'ream' and 'quire'." It may be added that one of the largest paper houses has just issued a price list in which equivalent weights and prices per 1,000 sheets are quoted throughout.

THE *Printers' Register* gives an interesting retrospect of the year 1925, from which we shall skim the cream. It states that, except for the excellent Printers' Exhibition held in London and for the work of standardization of sizes and reams of paper and cardboard, the year may be described as an uneventful one for the printing trade. As regards this "standardization," we are inclined to doubt its value, outside of the striving to have reams or packages of 500 and 1,000 sheets. The establishment of standard sizes for paper is really an international problem and should be pursued in collaboration with all other nations; the standard should be world-wide instead of insular. Regarding the state of trade, it is reported as having been neither good nor bad. It revealed comparatively few failures, but it made fewer fortunes. Workmen who had regular employment made good wages, compared to prewar days. But there was still much non-employment. Taking in printing, publishing and bookbinding there was an average of 12,000 persons a month out of work, a decrease, happily, of one and a quarter per cent from the figures for 1924. The relations between employer and employee were not unsatisfactory, in view of the fact that nowadays few weeks pass without unrest and trouble here and there. A strike of the publishers' packers is still unsettled. Proofreaders early in the year asked for and got an increase of 94 shillings a week. The London Society of Compositors asked for an increase of 89 to 96 shillings a week, which was refused; after a vote, the members then decided to wait for a more opportune time. In other cases of agitation for increased wages, on the part of men taking their own course, they failed to receive sanction of the union officials. Joint councils of employees and employers seem to be more reasonable instruments of settling disputes. On the educational side, the year was notable for J. R. Riddell's report on continental work, following an exhibition of specimens at the London Printing School, which school was advanced in grade by the London County Council. Notable was also the work of ink experts, who surmounted the difficulties heretofore experienced in securing good offset printing on textiles. On the mechanical side there was nothing new of great importance, though mention may be made of Furnival's and Waite's two-color offset presses, Crabtree's offset proving press, Bush's late-news machine, and Cropper, Charlton & Co.'s paper-drying clips; also that both the Linotype Company and the

Monotype Corporation added several series of new styles to their stock of faces, and at least one typefoundry brought out new jobbing types. As regards business, 1925 was not bad, but could have been better. There is no doubt that the high cost of printing has deprived printers of no small amount of work. Much work is done by business houses on multigraphs and by other amateur processes. These machines have in some cases brought their users within the Factory Acts. In the newspaper world there were no startling amalgamations as in 1924. For the good of the press there had been too many absorptions and too much control in few hands. The *Morning Post* has changed its format and uses larger reading type. The *Daily Chronicle* and the *Daily Sketch* have secured quarters in new, larger buildings, as also has the *Liverpool Post and Echo*. No new companies of importance in the printing or newspaper field were registered in the year. One serious fire is recorded, that of Hemmings & Capey's at Leicester. Honors to men in the business were few. John Findlay of the *Scotsman* was made a baronet, and Bernard Partridge, the cartoonist of *Punch*, was knighted. Cedric Chivers, a well known art binder, was elected mayor of Bath. Trade organizations have grown stronger during the year. The London Society of Compositors has a membership of 14,570 and assets of £163,475. In the year it paid out £83,473 to 1,219 superannuated members. The Typographical Association has 30,900 members, of whom 23,729 have continuous employment, and its assets are £119,679. The Institute of Journalists now has 2,036 members and a satisfactory fund. The Scottish Typographical Association has withdrawn from the Printing and Kindred Trades Federation.

A CRITICAL OBSERVER of the paper trade says that conditions in this industry in Great Britain are not quite so bad as they have been pictured. There "was a considerable inducement for the British industrialist to make a cry about hard times." Another observer notes signs of improvement in the paper business and says reports from various centers are favorable and encouraging. Among papermakers there is a greater confidence, and a significant feature of the situation is that requirements for pulp are being placed for a longer period ahead than has been customary for a while back. In the wood-free product section prices have stiffened as the result of a coordinated policy. In the last few years it had been a most difficult matter to make both ends meet in this industry. Competition and the

slacking up of home consumption made it necessary to sacrifice profits in the endeavor to provide a sound foundation on which future progress could be based. The turn in the tide has come at last, and though there is yet a long way to travel, business is decidedly better now. The gap between home and foreign prices has been narrowed, and future prospects are bright enough to warrant the steps being taken to place this part of the industry on a firm financial basis.

THE PRINTERS' PENSION CORPORATION will soon be one hundred years old, which will be a record for mutual benefit organizations. It was started November 17, 1828. Its last annual report shows that £32,250 was received during the fiscal year by way of contributions and gifts.

DESPITE THE ACTIVE CAMPAIGN to induce British printers to buy British goods, eighty to ninety per cent of all printing machinery imported is from the United States.

FRANCE

THE *Courier du Livre*, in discussing the value of tinted papers, says that intense reflections—quite a series of light and shadows—often appear on the surface of very white paper, which fatigue the eye. In order to eliminate this danger some French publishers have adopted a slightly tinted paper for their issues—yellow, green or blue. Cazin, the noted publisher, often used azure paper for his little octavos, which, though in small type, proved very legible. Another publisher issued a series of 16-mos on pink paper. The best tint for the eyes is considered to be a whitey brown, now adopted by some of the French government offices. As green reflections are easily supported by the eye, preference should be given to them, it is argued, for wall-paper, shades, curtains—and consequently green writing paper. There is, however, an inconvenience with this paper, as the writing becomes reddish and somewhat indistinct. Yellow paper brings out writing admirably and the reflections are softer than from white paper. The other colors, blue, red, violet, do not give good results, according to the various experiments.

GERMANY

FROM A BIRD'S-EYE VIEW of the year 1925 in the printing industries, in the *Deutscher Buch- und Steindruck*, we excerpt these statements: At the beginning of the year Germany had emerged from a period of utmost depression in the trade, unemployment of unprecedented extent, and marked retrogression of literary culture. But stabilization of money and finances gave us renewed hope. Especially noteworthy of 1925 was that the printing trade finds itself in a progressive industrial way, as in North America. Our large printing cities, Berlin and Leipzig, are on the road to become newspaper, periodical and book manufacturing centers, after the pattern of the United States, with its gigantic newspaper and magazine production—a development which has the inherent value of giving opportunity for labor and to lead business into more lucrative lines, but which on the other hand is not so beneficial for artistic, individual handwork in typography. One thinks less of "black art," but more of

"graphic industry." And in this "graphic industry" machinery and technique were dominant in the past year. Whoever had the opportunity of attending the Bugra-Fairs [Bugra is a made word, a consolidation of *BUch* and *GRAphik*] at Leipzig in the spring and fall can conceive a mental picture of the idea. The machine builders were successfully engaged in recovering the ground they had lost in competition with America, because of the trials of the war period. We note, therefore, that in the way of machinery for the trade much has been improved, made newer and completer, and one now builds rotary machines for letterpress, offset and copperplate according to the typical high-capacity demands of America. Incidentally, we note that the methods of sending pictures by telegraphy have come nearer to a practical realization through the experiments of a Leipzig professor. During the year great advances have been made in offset and intaglio printing, new and better machines accompanying it. New presses have been added to the machine plants of a number of newspapers. At the book metropolis, Leipzig, it was necessary to call for additional labor from the outside—affecting about seven hundred compositors and pressmen. The Bookdealers' Association has announced that nearly thirty thousand books were issued, a figure almost approaching the prewar production of Germany. While one might list a number of other good signs promising welfare, it is not to be overlooked that toward the close of the year there was an appreciable increase in the number of unemployed people in the trade, and that there were several strikes [notably that of the typefounders], which tend to cast a shadow over the picture, though none but the faint-hearted will be in despair about it. To this may be added that the German graphic trade journals are resuming their prewar extent, both in reading matter and advertisements; and some are exceeding it—which it gives one a great deal of pleasure to notice.

SOUTH AFRICA

AT A RECENT WAGE CONFERENCE it was brought out that there are 331 composing machines and 351 operators in this country. This surplus of twenty operators is taken up through the means of shifts. At this conference there was a general overhauling of the wage system, and it is said that both employers and employees are highly satisfied with the results attained. To say that the agreements reached perfection would be an exaggeration, but the new terms will tend to remove many anomalies and discrepancies which previously existed.

AT CAPE TOWN an employee sued the Imperial Printing Works for a certain amount in wages, the difference between what he got and what he should have received according to the regular wage scale. The defendant's claim was that the man had not been employed as a journeyman, but only as a distribution hand. The magistrate, in giving judgment, said the national wage agreement defined a journeyman as one who had served his apprenticeship, and as he was satisfied that the plaintiff had become a fully qualified journeyman, he had

to decide in his favor. To which one may rightly say Amen! A good type distributor is worth his hire, we would assert, after much experience in setting from job type cases into which a multitude of wrong-font letters had found their way because the distributor was either careless or was not fully competent to distinguish between type faces. Your scribe once held a certain fellow printer in high esteem just because he was such a reliable hand at distributing all sorts of type. Some foremen think it a good plan to put the less competent compositors at the work of distributing, but this is really folly. Constantly to meet up with wrong-font letters in the cases is an uneconomical thing and should be avoided.

BELGIUM

THE SEVENTH OFFICIAL FAIR of Brussels will be held April 7 to 21. By participating, manufacturers the world over are given an opportunity to exhibit their wares to the people of Belgium. In 1925 there were 2,853 exhibitors, representing twenty-seven nations. The fair covered ten acres. According to present indications, this year's display will not only be larger, but better.

AUSTRALIA

THE ARBITRATION BOARD has given a wages award which applies to the metropolitan areas of Sydney, Melbourne, Adelaide and Hobart. It awards a basic rate separately from a marginal one. The basic rate in these four cities would be £4 6s. a week. A marginal increase of £1 16s. a week was granted for machine compositors, £1 10s. for proofreaders and revisers, £1 4s. for hand compositors, sluggers, bulk hands, stone hands, electrotypes, letterpress machinists (subject to qualifications), lithographic machinists—that is, pressmen—bookbinders, rulers, marblers, hand indexers, blockers, finishers, pocketbook makers, persons engaged in sawing or rolling books, loose-sheet cover makers, edge gilders, men in charge of envelope-making machines. Various margins were granted for other skilled workers, ranging down from £1 to 6s. The female basic rate is to be 54 per cent of the male rate.

JAPAN

THE EFFORTS IN THIS COUNTRY to replace the old Chinese writing characters with the Roman script are not quite recent. Although nearly every educated Japanese considers the Roman letters more useful, the changing of a long-fixed custom meets with difficulties, because the mode of expression of the Japanese language requires certain changes to fit it to the Roman writing. Recently a noted university professor in Kyoto published a new book on the History of Philosophy printed entirely in the Roman characters. And a professor in Tokio announces that in future he will write all his books in the same style. If these examples obtain a general following it will mean a great lightening of mental labor. Today school children waste most of their time in learning the several thousand special signs. A strong inducement for Japan is set by the efforts of the French, who in Indo-China have done much to effect the introduction of the Roman script.



The Result of the Cover Contest

The three judges in the international cover contest announced in the October issue of *THE INLAND PRINTER*—J. L. Frazier, editor of the Typography department of *THE INLAND PRINTER*; Samuel A. Bartels, superintendent of The Henry O. Shepard Company, and Paul Resinger, the artist—on Saturday, February 13, rendered their decision on the American entries. Forty-three designs were submitted in this contest, of which five were ineligible because they were not typographic, one because it did not reach our office until after the contest was closed. As a curiosity it may be stated that one of the contestants was a boy fourteen years old. The first of the accepted designs will appear on the April cover; the others in order of rank till the end of Volume 78.

The Fight for the Kendall Bill

It is gratifying to note the concerted effort among small-town printers and publishers in favor of the Kendall bill. In matters of this kind there are usually differences of opinion, sometimes even direct opposition, among those whose interests are at stake; in this case there is none; in fact, the demand for such a law, or change in the existing law, seems to be universal: seems to have struck a chord of such volume that its vibrations may be felt from one end of the country to the other.

No good reason has so far been advanced for the government's competition with the small-town printer in the printing of corner cards on envelopes. No reason, in fact, could be advanced, because in a democracy, as Lincoln said, the government is of the people, by the people and for the people, and as such it has no reason or right to compete with private enterprise; with members of its own family, so to speak. That this competition has been carried on for twenty years or more is no argument against its abolition.

Furthermore, if one follows closely the arguments of Herman Roe pertaining to the cost of the order to the government—the necessary steps, and the charges therefor, through its many channels from and to the buyer—one will readily see that under no circumstances can it be covered by the price that is paid by the buyer. Consequently the government loses on the deal, which, in itself, is poor business. But, as the government has no reserve fund from which to cover this loss, it follows that it must be covered from some other source. This is possibly one of the reasons for the yearly deficit in the postal department, and probably also one of the reasons for the increased postal rates on printed matter. In other words, through unfair competition the government is taking part of the printer's work away from him, at a loss to itself,

while at the same time it is forcing the printer to foot the bill for this loss through higher postal rates. To say the least, it is not a fair deal in any way one looks at it.

Package Personality

More and more the printer of today is finding it necessary to pay attention to hitherto unimportant details if he is successfully to meet the competition of other printers. There was a time when, to save the expense of buying suitable wrapping paper, a printer could send out a job wrapped in the nondescript pieces of wrappings that came into his office. There was no thought given to harmony, beauty or suitability. So long as it covered the stock it was considered all right. But now the successful printer realizes that the packages he sends out reflect his business character. He knows that personality in people is important, that personality in packages is essential.

Packages should suggest in appearance, in character and in color, the articles they contain. The package of the launderer suggests cleanliness; of the clothier, quality and value; of the toolmaker, permanence and strength; of the candymaker, daintiness and delicacy. And so on. The package of the printer creates the best impression upon the customer when it is neatly wrapped, in durable paper, and marked with a neat label.—R. G. H.

Next to Reading Matter

A few weeks ago we read a story called "Sir Oracle" in *The Saturday Evening Post*. It was a fairly good story, well above the average, we would say; not too obvious and never more than a mile away from a logical ending. We really enjoyed it and we dare say it gave us an hour of unalloyed pleasure—until we reached almost the end. Then, lo and behold, when we came to the most exciting part of the story and were hurrying along to learn the outcome, we were suddenly checked in our effort; the idea association painstakingly built through the skill of the author was suddenly broken by four pages of advertisements of a second-grade pleasure car which had been sandwiched in between the story pages. Do you think we stopped to read these advertising pages, or any one of them, or even to give them as much as a second glance? No, we did not; wouldn't have even if it had been the only advertisement of a second-grade pleasure car in the whole magazine. We were mad clear through, because we had been cheated out of a pleasure that we had paid good money to enjoy; so much so, in fact, that we made a solemn vow all to ourselves that we never would read another advertisement of the car in question. And still some advertisers believe it pays to have their advertisements sandwiched in between reading matter pages of a magazine that is really read!



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should reach us by the tenth day of the month.

All-Western Direct-Mail Convention

A NEW impetus to printing and advertising throughout the United States is expected as the result of the all-western convention and exposition of the Direct Mail Advertising Association, to be held April 7 to 9 at the Ambassador Hotel, Los Angeles. Much has been learned since the last convention in Boston; new ideas in both printing and advertising have been born; a drive is on to increase direct-mail service advertising in the West and "there are many things to be talked over."

The printing industry, particularly that portion of it connected with direct-mail advertising, will take a prominent part and will come in for some lively suggestions and comments in the discussions at the convention. Besides this, many of the exhibits in the Ambassador auditorium will deal with the printing art.

The first and largest division of the exposition will include 102 booths devoted to the materials and mechanism for the production of direct-mail advertising, with exhibits of direct-mail advertising compa-

nies, advertising agencies, machinery and appliance manufacturers, paper manufacturers, paper jobbers, printers, lithographers, engravers, specialty companies, etc.

The second division is the educational exhibit. The material to be shown has been selected on merit alone from a large number of submitted pieces. Manufacturing, retail and financial houses and producers, by sending their most productive individual mailing pieces and successful campaigns of direct advertising, have provided an opportunity for the study of the best and the most carefully executed examples possible.

The exposition sales committee, in the first five days of operation, sold space for 66 of the 102 booths. The advertising drive began on January 22, when the local committee mailed more than ten thousand pieces of direct-mail matter to various sections of the United States. It was emphasized that the convention, the first ever held in the West, was intended to bring about "greater understanding of direct-mail advertising the other side of the Rocky Mountains."

representing Germany, and Raffaello Bertieri, Milan, representing Italy.

In the announcement of the function of this body, the printing industry is informed as follows:

The International Typographic Council is distinctly a new step in typographic developments here and abroad—a step, however, which has evolved itself very logically during the past twelve years. With the appointment of Edward E. Bartlett as director of linotype typography in 1914, the Mergenthaler Linotype Company for the first time in the history of the composing machine put the design and production of its faces into the hands of a practical printer, a man who was known and highly regarded for his achievements in printing and its related arts. Under his direction existing faces were refined and new faces selected and added to the list, all with the broad purpose of enabling the printer to obtain upon his machine a quality of composition which heretofore had been possible only by very costly hand methods.

The International Typographic Council is, in effect, an extension of this function to the linotype facilities the world over. Through its members the company will be kept in touch with all the significant typographic developments. The council has access to collections of specimen sheets, punches and other original-source material running back to the beginning of printing. It has also the cooperation of the best modern European type designers, and their creations, heretofore available only through the use of imported type, will now be included in the resources of all printers.

Although the typographic council has just been announced, it has been functioning informally for some time, and the first results of its work are displayed in a group of type faces now being cut for the linotype. These include three new European faces: Narciss, Astree and Moreau-Le-Jeune, and three cuttings of Baskerville, Garamond and Cloister Old Style. T. M. Cleland has done related series of decorative material for the new faces.

It is exhilarating to record that in thus taking the initiative in an enterprise which bids fair to influence the gradual betterment

Launch International Typographic Council

By G. E. ADELT

OF much interest to enterprising printers throughout the land is the announcement of the recent organization of an International Typographic Council, a project that augurs well for the future of typographic design and the general elevation of the printing art throughout the occidental world. This council is sponsored by the Mergenthaler Linotype Company, and is

composed of the following members: Edward E. Bartlett, New York, chairman of the council, and Harry L. Gage, New York, assistant director of linotype typography, act as representatives of United States and Canada; George W. Jones, London, representing Great Britain and Ireland; Georges Draeger, Paris, representing France and Belgium; D. Stempel, Frankfurt-am-Main,



HARRY L. GAGE
United States



D. STEMPEL
Germany



GEORGES DRAEGER
France



RAFFAELLO BERTIERI
Italy



GEORGE W. JONES
England



EDWARD E. BARTLETT
Chairman

Personnel of the International Typographic Council

of typography, America makes partial restitution for the immeasurable benefits received from the countries that have been the fount of typographic wisdom, whence came the influence of those illustrious patriarchs of printcraft: Gutenberg, Caxton, Bodoni, Garamond, Caslon, Tory, Fournier, Didot, Baskerville, and innumerable others.

America's Oldest Printer

In the February issue of *THE INLAND PRINTER* there appeared an article in which Arthur R. Gray, of Nashville, was mentioned as the oldest printer in the United States. Since then information has been received that in St. Louis there is a printer having to his credit a greater number of years' service at the case—Philip Coghlan, who has just celebrated his ninety-third birthday and has spent nearly seventy-eight years at a printer's case. He is employed on the *St. Louis Post-Dispatch*, and states that he is nowhere near ready to retire from active service yet. We should be pleased to hear from others who have worked as long a time at any branch of the trade.

Two Big Fall Conventions in Detroit

The annual convention of the United Typothetae of America will be held in Detroit in October next, probably at the Book-Cadillac Hotel. The Executive Council of Typothetae, at the recent meeting in New York, accepted the invitation from the Typothetae-Franklin Association of Detroit to hold the annual convention there.

The Board of Governors of the Direct Mail Advertising Association also selected Detroit as the place for the fall convention of that association, to be held in the new Masonic Temple some time in the latter part of October.

Thus the two big conventions closely related to the printing industry will meet in the same city for the first time in their history, and those who so wish may have a chance to attend both at practically the same traveling expense.

Another Crook Exposed

In order that others may know of the devious ways of crookdom, T. F. Lyons, president of the Inland Printing Company, La Crosse, has sent us the following:

The other day a well dressed and businesslike man called on several printers in a Wisconsin city for quotations on eight items of office stationery. He gave his name as Morris Abeles and said he represented the Russell Graders Company, Minneapolis, which company was about to open a branch and wanted to start right by having its printing done here. He suggested looking up his firm if in doubt. This was done. Bradstreet gave the highest possible rating, A.A1 (\$1,000,000 or better).

Abeles said his firm wanted to make sure of getting high-quality work, that price was a secondary consideration. For this reason it would be necessary to attach a printed sample to each estimate. These would be returned. Next to the last item on his list was 3,000 voucher checks, appearing very innocent among the letterheads, envelopes, order blanks, etc. Abeles figured that at least one or two printers would neglect to mark the check "canceled."

A few days later it was learned that Abeles had forged one of the checks for \$75 and passed it on a Chicago hotel. Of course, the printer loses nothing except his time and trouble, but he gets in bad with his customer for giving to a stranger an uncanceled printed check.

Moral: Printers should be extremely careful with checks. They naturally guard admission tickets, etc., but are likely to forget what can be done with a printed check in the hands of a clever forger.

Frank Sherman to Advertise Monotype

The Lanston Monotype Machine Company announces that after March 1 Frank M. Sherman will be its director of advertising and publicity. On that date Mr. Sherman closed his office in Chicago, where for two years he has operated an advertising agency under his own name, and removed to Philadelphia to devote himself to his activities with the monotype company.

Mr. Sherman brings to his new work a wide experience in the printing, newspaper and trade-composition fields, and as an editor and advertising writer. He is a practical printer, has served as composing-room



Frank M. Sherman

executive in printing and newspaper plants, has been engaged in the printing business, and spent several years in newspaper work as reporter and editor. He was associated with the Intertype Corporation as salesman during 1917 and 1918, and was afterward manager of that company's Chicago agency.

In 1920 he was employed as secretary to promote the formation of the International Trade Composition Association. He carried on the active work of that organization as a branch of the United Typothetae of America until 1923, when he resigned, having purchased an interest in the Success Composition & Printing Company, Des Moines, Iowa. After a year's association with that concern he opened an advertising service office for printers in Chicago.

While acting as secretary of the International Trade Composition Association, Mr. Sherman in 1921 launched *The Trade Composer* as a trade paper in the composition field and as the official organ of the association. Mr. Sherman's friends in Chicago gave him a farewell dinner February 25.

Typefounders Suffer Fire Loss

On the morning of February 8 fire broke out in the Chicago branch of the American Type Founders Company, 519 West Monroe street. The two upper floors were burned out and the floors below suffered a heavy water damage. Pending rehabilitation of the burned building, headquarters have been made at 32 South Clinton street, and General Sales Manager Clinton F. Hicks informs us that he will there serve his customers without delay.

Mrs. Anne Cobden-Sanderson Visits Us

American Institute of Graphic Arts members tendered Mrs. Anne Cobden-Sanderson a luncheon at the National Arts Club, New York, on the occasion of her recent visit to New York. Those who had the privilege of hearing the wife of the late T. J. Cobden-Sanderson tell the story of the founding and ending of the Doves Press will never forget the charm of her recital of this important bit of graphic arts history.

The following is the life in brief of this idealist, Cobden-Sanderson: He was born in 1840; studied for the church, but ended at the bar. In 1882 he married a brilliant daughter of the famous Richard Cobden and adopted the hyphenated name of Cobden-Sanderson. Impressed with the work of William Morris, he learned book-binding at the suggestion of Morris; this was in 1884. The books he afterwards bound are among the most precious treasures in the graphic arts. In 1900, after the closing of William Morris's Kelmscott Press, he established the Doves Press, adopting his own type. After closing his press he threw all the type punches, matrices and type into the Thames at night, so that his books would not be duplicated. One of the books that have made him immortal is the five vellum-bound quarto volumes of the Bible, published between 1903 and 1905.

As a souvenir of the luncheon tendered her by the American Institute of Graphic Arts, Mrs. Cobden-Sanderson was presented with an autograph album bound in niger levant in imitation of her husband's work. The frontispiece was illuminated by J. Thomson Willing, honorary president of the American Institute of Graphic Arts, who welcomed the distinguished guest and proposed the toast to her. John Clyde Oswald, Fred W. Goudy, and Stephen H. Horgan, who presided, were the other speakers. Among the other men present were Bruce Rogers, William E. Rudge, Burton Emmett, Edmund G. Gress, Douglas C. McMurtrie, David Silve, M. J. O'Neill, Allen Collier, Walter Dorwin Teague, James A. Anderson and Charles S. Chapin.

* * *

Mrs. Cobden-Sanderson when in Chicago was the honor guest at a luncheon in the La Salle Hotel, Friday noon, February 19, at which E. C. Andrews, president of the Chicago branch of the American Institute of Graphic Arts, presided. A letter in appreciation of Mr. Cobden-Sanderson written by Charles Dana Orcutt was read by Harry Hillman, editor-in-chief of *THE INLAND PRINTER*, who welcomed the guest of honor to Chicago. Mrs. Cobden-Sanderson, responding, gave an outline of her husband's life and work, which will be covered in an article in our next issue.

Suggestions for Printers

The Strathmore Paper Company is sending out to the trade two very interesting pieces of mail. One is a book on Strathmore Grandee, the other a folder entitled "Direct Mail in Industry." Both contain valuable suggestions for printers. If you have not already received them the Strathmore company will be glad to mail them to you upon request on your stationery.

Kendall Bill Generously Supported

THE Kendall bill, designed to prohibit the government from competing with printers in the printing and selling of envelopes, was up for hearing February 8 to 10 in subcommittee No. 5 of the postal committee of the House of Representatives. The bill is generously supported by the National Editorial Association and a number of state press associations and local typothetaes. In the hearing the first day Postmaster-General New and his assistants criticized the friends of the bill for their activities in seeking legislative relief. In substance the postmaster-general's contention for the continuance of printing of stamped envelopes was its cheapness and the price the publishers in small towns would charge for printing as against the government price. The department reiterated its statement that the legislation might impair contracts and make the government liable for damages. Representatives of publishers filed briefs showing the fallacy of this contention and stressing the fact that the contract for stamped envelopes was so drawn as to relieve the government of responsibility.

Herman Roe, the versatile editor of the Northfield (Minn.) *News* and vice-president of the National Editorial Association, riddled every argument advanced in favor of the present system by the spokesmen for the postoffice department. Stamping the government contract with the Middle West Supply Company, Dayton, Ohio, as "unfair competition with private business," Mr. Roe questioned seriously the department's contention that it is "making a profit out of the envelope business." He advanced five disputable points, which he covered admirably:

Public convenience: It is admitted that the stamped envelope is a convenience to that part of the public that avails itself of it, but we can see no reason why any particular part of the public should be favored at the expense of legitimate business; and it is not the proper function of the government to furnish certain services which can be furnished by private enterprise.

What a convenience it would be if the housewife living on the farm could tell her postman each day how many loaves of bread to bring her tomorrow; this bread being delivered to her at a price from ten to fifty per cent less than it could be purchased in town after a three-hour drive.

Established custom: This point was adequately covered by Congressman Knutson of Minnesota, who stated that because an injustice had been established for a long time there was no reason for its continuance. As a matter of fact, the original intent of the stamped envelope, when first introduced in 1853, was to keep private individuals from competing with the government in handling the mails.

Ethical considerations involved in the contract: It already has been clearly established that from a legal standpoint the government has the right to modify its contract in any way it sees fit.

If the contractor had been forced to provide new machinery, new equipment and a new investment to carry out his contract, a reduction of the amount of business he anticipated might perhaps be unfair. As a matter of fact, however, the present contractor has enjoyed this business for the past twenty years without any possibility of effective outside competition.

The lucrativeness of the contract is well shown by the fact that from an initial investment of \$300,000 the money invested in the contractor's business has grown to over \$8,000,000, and in addition very substantial yearly dividends have been paid. We do not think that a reduction in the volume that the contractor would supply, if the Kendall bill were immediately passed, would cause any hardship to the contractor. As a matter of fact, he would be left with an extremely lucrative business.

Of the total number of 2,997,177,409 stamped envelopes and newspaper wrappers issued during the fiscal year 1925 there were 1,475,090,034, or 49.2 per cent of the whole, bearing the purchaser's printed corner card.

In this per cent, the contractor receives for the printing of 1,000 envelopes on an average of .02 cents above the price he receives for the plain stamped envelopes. Every one knows the contractor can not do the printing for that insignificant sum. He gets his margin of profit on the envelopes. If the unprofitable part of this contract is eliminated, as provided for in the Kendall bill, his contract will be all the more valuable, because it is reasonable to assume that he will be called upon to furnish a much larger volume of plain stamped envelopes.

Large printer not favored: We dispute that the passage of the Kendall bill will benefit the large printer rather than the small-town country printer. It is impossible for the large printer located in large centers to reach out of his own city for orders running less than 5,000. Orders for 5,000 envelopes or less are invariably furnished by small printers who buy envelopes from paper houses and who may purchase government envelopes for this purpose.

It is an actual experience of small printers that the small lots of printed envelopes used in the community are purchased from him when they are not bought from the department. It is only reasonable to suppose that if the government withdraws from the printing business, the small orders will be given to the small printers.

Statistics compiled by the postoffice show that of the total orders for stamped envelopes received, approximately 72.60 per cent are for envelopes in lots of 500 and 1,000. The lots of 500 are slightly in excess of the lots of 1,000 ordered.

Profits: To prove his contention that the department could not possibly profit on the small-lot orders, Mr. Roe cited as a typical case an order for five hundred envelopes from a householder on a rural route in California:

The carrier must take time to write out the order and give a receipt for such deposit as may be required; the carrier gives this order to his postmaster and gets a receipt for the deposit. The postmaster must check the order and mail it to Washington in an envelope without a stamp affixed.

When this order reaches Washington, it is transmitted to the stamp division, opened, examined and listed on another form; checked by clerks; passed on to the assistant superintendent and to the superintendent of the stamp division; then to the third assistant postmaster-general; from there to the purchasing agent. Purchasing agent reviews it, checks and sends it to the stamped-envelope agency at Dayton in an envelope without stamp affixed.

At Dayton, government clerks open it, examine it and pass it on to the contractor. When the order is filled by the contractor, it is turned over to government clerks in the stamped envelope agency at Dayton. They check it and see that it conforms with the requisition, and issue a receipt to the contractor. The envelopes are then turned over to the mail service for delivery.

The package is hauled by a government truck from the plant to the railroad station. It is then handled as registered mail in the mail cars. It is receipted for by the mail clerk and, because of the value of the stamps, it is watched by each clerk and kept under constant surveillance. Every clerk through whose hands it passes to its destination has to receipt for it.

In the course of transit, it is frequently necessary to transfer from one train to another, in which case it is placed on a truck segregated from other mail matter and accompanied by a clerk through this railroad station to another train departing from the same station. In case it is necessary to transfer across town and dispatch from another depot, a clerk must accompany the baggage truck containing the stamped envelope shipment to the motor truck, where it is loaded. A clerk must accompany it to the other station and follow clear through on baggage trucks to mail car and see that it is loaded in the mail car. The clerk on duty in such mail car, after checking, issues a receipt to the clerk from whom the package has been received.

When it arrives at its destination, the clerk must remain in the mail car until it is unloaded; follow it through the railroad station to the motor truck;

ride in the motor truck to the postoffice, and follow it from the platform to the postmaster. The postmaster, after checking registry bills, gives a receipt to the railway postal clerk.

The postmaster then notifies the purchaser by filling out a card form notice addressed to the purchaser that the envelopes have arrived, and this is put in the mails in the same manner as postal card and other mail matter, and is delivered free of postage to the purchaser.

If a rural carrier delivers the stamped envelope order, the postmaster would obtain a receipt from the carrier for the order, and the carrier would have to notify the patron to meet him at the mail box to receive this shipment. The carrier then turns in the remainder of the purchase price to the postmaster and obtains a receipt.

The postmaster, upon receipt of the remainder of the purchase price, must make proper record in his accounts. The remittance is transferred to Washington through the usual channels, involving considerable accounting—all this for 500 envelopes at the price of 91 cents for the No. 3 size.

While it is not germane to the question at issue, it may be of interest to our readers to know how the contract with the Middle West Supply Company came about, our facts being taken from a recent article in *The Publishers' Auxiliary*:

In 1907 the government made a contract with what was known as the Mercantile Corporation of New York for stamped envelopes. The contract remained with that company until 1916, having been renewed on two occasions for four years each. In 1916 bids for stamped envelopes were again called for by the government and were received from both the Mercantile Corporation of New York and from the Middle West Supply Company of Columbus, Ohio. While the Middle West Supply Company did not have a plant or equipment of any kind, its bid being the lowest one received, it was awarded the contract.

It is not permissible under the law for a contractor to sublet a government contract, and for that reason the Middle West Supply Company could not transfer its bid to the Mercantile Corporation. But the law does not prohibit the sale of the stock of a corporation holding a government contract, and it is said that the men owning the Mercantile Corporation purchased the stock of the Middle West Supply Company in order to again control the contract, and moved their plant to Dayton, Ohio.

In the summer of 1924 the government again asked for bids on this stamped-envelope contract, and bids were submitted by the Middle West Supply Company and by the International Envelope Company. Again this latter company did not have a plant or equipment of any kind, and was not a going concern, but it is reported that its bid totaled something more than one million dollars higher than that of the Middle West Supply Company, and that company received the contract.

The big part of the stock of the company is controlled by directors of the First National Bank of New York.

Printing in the School

The teaching of printing in the school cultivates an intensive study of spelling, punctuation, paragraphing, capitalization and compounding of words; develops a keen sense and appreciation for form, color, design and arrangement; provides an opportunity for making concrete application of arithmetic; and affords an opportunity for the pupil to give himself a tryout in a major line of vocational life.

Realizing the importance of proper equipment in the training of pupils, the educational department of the American Type Founders Company has recently published a comprehensive book on the subject of "Printing in the Junior High School." It is replete with suggestions, and offers much helpful advice to the educator contemplating the installation of a printing department. It will be mailed upon request.

American Institute of Graphic Arts

The feature of the February meeting of the American Institute of Graphic Arts, New York, was an address by Harry L. Gage on "Tendencies in Commercial Printing." He said:

The commercial printing of today is marked by a decided increase in the influence of book design, which in turn affects the materials used and the whole technique of manufacture. One notes in comparing this exhibition with those of previous years a stronger use of type and typographic decoration, a more positive echoing of bookish design in the pictorial and decorative pieces, a lessening of the poster influence without loss of color feeling. It is wholesome to see types picked appropriately. The use of sturdy old-style faces on the rougher surfaces, with the finer modern and engravers' letters used on smoother papers, shows considerations for texture. The definite return to line illustration brings with it a pleasing feeling of harmonious relationship to type. The study of the old masters in printing has brought about much of these attributes. The present-day frank adaptation of the design and decoration of the romantic age in printing does credit to those practitioners who bring study and understanding to the adaptation.

Mr. Gage found satisfaction in the fact that in the exhibition there were "so few examples of modernistic or futuristic design and illustration," also that "the papermakers seem finally to have acknowledged that a natural color may be preferable to a cold, dingy, bluish white."

William A. Kittredge, of Chicago, wrote the instructive pamphlet received by visitors to the exhibition. It was on "Printing for Commerce." A jury, consisting of O. W. Jaquish, J. M. Bowles and W. Arthur Cole, selected the 360 exhibits from over fifteen hundred prints submitted, forty-five firms and individuals being represented.

This exhibit will be shown in all principal cities. Our readers will undoubtedly watch out for it, as it is one of the most valuable and instructive activities of the American Institute of Graphic Arts. Every one who sees it will agree that this third year's exhibition shows a very marked advance in commercial printing.—S. H. HORGAN.

Dayton Craftsmen View Rare Books

Dayton, Ohio, was recently favored with a noteworthy exhibition of fifteenth, sixteenth and seventeenth century printing, which age had not yellowed or disintegrated, nor had it obliterated the beautiful colors on the hand-made paper. The collection, the property of Prof. F. B. Artz, of Oberlin College, was acquired at a nominal cost, far below what it is worth. Of "incunabula," or books printed before the year 1500, the collection included two St. Jerome's "Letters," dated 1496, and Boethius's "Consolation of Philosophy," printed in 1491, barely forty years after the first Gutenberg Bible came from the Mainz press. Another was a copy of Rabelais, put out by the Elzevir Press at Leyden in 1666.

The Dayton Club of Printing House Craftsmen had a hand in the exhibition by inducing Harry Hillman, editor-in-chief of THE INLAND PRINTER, to send a number of beautiful de luxe editions from his library and by having him prevail upon the well known paper house in Chicago, Bradner Smith & Co., to lend some of its specimens of modern typography and presswork.

Altogether the exhibition housed in the Art Institute was a decidedly attractive

one. The modern examples placed side by side with the early specimens formed an interesting contrast, and brought out the progress made in the printing industry. The ancient books were exquisite in decoration and colors, and in the beautiful hand toolings on the bindings; the appearance of the works generally should leave a lasting impression on those who viewed them. The modern exhibit contained some handsome specimens and demonstrated the advance made by typographers of today.

Latham Purchases Adzit Company

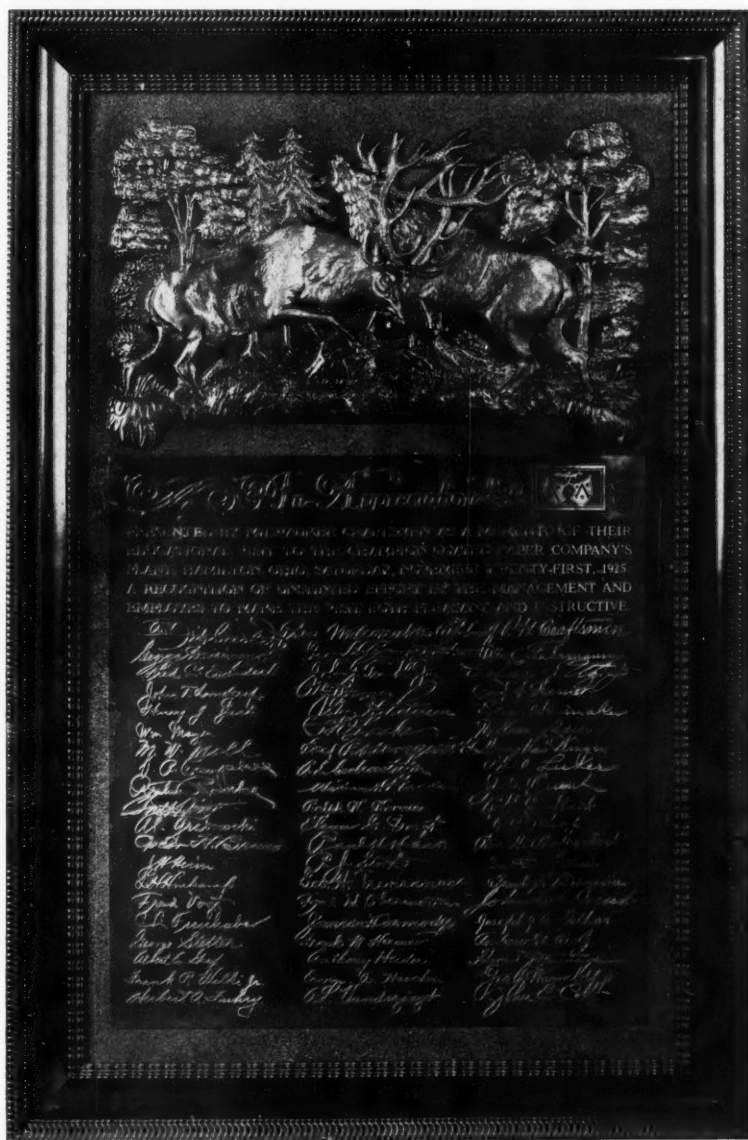
The Latham Machinery Company has purchased the entire stock and equipment of the Adzit Printers Supply Company, Grand Rapids, manufacturers of a patented galley lock, quoin key, type high gage, and multiplex punch with all equipment.

The Latham company will continue to manufacture the various items enumerated.

New "Reading with a Purpose" Series

Seventeen new subjects for reading courses in the "Reading with a Purpose" series are approved for publication by the Editorial Committee of the American Library Association. The new subjects are: Citizenship, Recent United States History, Architecture (appreciation), the World's Religions, Contemporary European History, the Modern Drama, Modern Trends in Education, Geography, the Human Body and Its Care, History in Fiction, Mental Hygiene, Modern Essays, Painting (appreciation), Recent English and American Poetry, Sculpture (appreciation), Six Immigrants, International Relations.

The "Reading with a Purpose" courses have been appearing one a month since last June, each by an authority who knows how to present his subject attractively. Each booklet includes a brief introduction to the subject and a list of about six or eight books.



Bronze Tablet Presented to Champion Coated Paper Company by Members of Milwaukee Club of Printing House Craftsmen in Appreciation of a Recent Visit to the Mills

Increase in Pay for Public Printer

An increase in salary from \$6,000 to \$10,000 for the Public Printer has recently been approved by the Director of the Budget. The Deputy Public Printer was also voted an increase from \$4,500 to \$7,000.

Journalism Students Number 5,000

There are now enrolled in the fifty schools of journalism throughout the country some 5,000 students, under the tutelage of 200 instructors, according to a recent survey made by L. W. Murphy of the University of Illinois. His estimate listed by courses is as follows: Reporting, 3,000; feature writing, 2,100; introductory courses, 4,500; advertising, 2,700; copy-reading, 1,500; ethics of journalism, 650; country journalism, 450.

High-Speed Bronzer

At last the high-speed bronzer is a fact. This bronzer works in conjunction with a high-speed press and turns out work that is absolutely uniform because the sheets are bronzed in the order in which they are printed, all in one operation. The sized sheets are carried directly to the bronzing machine. Handling the sheets in piles instead of small lifts saves time and labor and protects the work from smudges after it has been printed.

The machine is the new speed bronzer of the United Printing Machinery Company. The use of the bronzer means that the production of fine, clean bronzing is no longer limited to the capacity of a bronzing machine operated separately. Production is now determined by the high-speed presses to which this new speed bronzer is attached.

United States Gains Patent Relief

Very material relief from former onerous conditions affecting American patent rights in foreign countries resulted from the International Convention for the Protection of Industrial Property, held at The Hague from October 8 to November 6, at which thirty-two countries were represented, according to the official report made public by Commissioner of Patents Thomas E. Robertson, who attended as chairman of the American delegation.

Practical elimination of the risk of forfeiture of a patent for non-working or for non-payment of taxes through accidental causes was described by the Patent Commissioner as a change that is of outstanding importance.

An agreement was reached that the period of three years, which must be allowed before any penalty can be imposed for non-working, is to be reckoned from the date of the grant of the patent instead of the filing of the application.

Another important development, according to the report, is the provision as to the cancellation of fraudulently registered trademarks, furnishing "an effective remedy against piracy of well known trade-marks." It is also pointed out that the amendments with relation to unfair competition will be of benefit, especially in those countries which have not developed, as have the United States and Great Britain, a well defined system of jurisprudence with respect to unfair competition.

William Markham Gilbert Is Dead

William Markham Gilbert, aged seventy-four, pioneer Menasha paper manufacturer, died in Menasha, Wisconsin, on Saturday, January 9. He was president of the Gilbert Paper Company, of that city, since 1897. More than fifty years ago he came from the East with his father and with him engaged in a wholesale-paper business, and in 1883 he associated himself with George A. Whiting to organize the Whiting-Gilbert Paper Company on the present site of the Whiting Paper Company.

Personal and Other Mention

THE SEMI-ANNUAL CONVENTION of the International Association of Electrotypers will be held at Battle Creek, April 16.

C. C. RHAME, for the last twelve years a salesman of the Mergenthaler Linotype Company, has been made assistant manager of the New York agency.

THE MONITOR CONTROLLER COMPANY, Baltimore, announces the establishment of Pacific Coast representation with Electric Material Company, with offices at both San Francisco and Los Angeles.

VACATIONS WITH PAY are to be granted piecework and hourly employees of the Mergenthaler Linotype Company, according to an announcement issued by Norman Dodge, vice-president and general manager.

KROCH'S INTERNATIONAL BOOK STORE, Chicago, has recently published an "Art Manual" wherein are listed American and foreign books on fine and applied arts. A copy will be mailed upon request.

AT THE RECENT ANNUAL MEETING of the stockholders of American Paper Mills Corporation, New York city, the following officers were elected: Joseph H. McCormick, president; M. H. Freimark, vice-president, and John R. Robinson, secretary-treasurer.

THE ROBERT E. RAMSAY ORGANIZATION, which has been operating as a partnership since its inception August 1, 1925, has recently been incorporated. Its offices are located in the Berkeley building, 19 West 44th street, New York city.

UNTIL RECENTLY the Byron Weston Company has manufactured ledger papers of only a higher grade, but has now decided to supply a growing demand for a medium-priced commercial grade of ledger paper. It will be called "Centennial Ledger."

ON THE NIGHT of January 29 the Pittsburgh division of the Alling & Cory Company held a very successful get-together dinner for its employees at the Fort Pitt Hotel. An artistic program was designed and printed by the Eddy Press Corporation.

AT THE NORTHEAST MISSOURI PRESS MEETING held at Macon recently the handsome picture of Johann Gutenberg, cut from THE INLAND PRINTER of November, 1925, was hung on the wall above the president's table. It made an attractive decoration and the press people greatly admired it.

THE F. WESEL MANUFACTURING COMPANY, Brooklyn, has appointed J. Emmett Cade as advertising manager, to succeed Norman S. Githens. Mr. Cade's extensive knowledge of advertising and merchandising gives him valuable experience right in line with the Wesel program of expansion.

WITH an enrolment of 341, the School of Journalism of the University of Missouri has an increase of 41 students over the enrolment of the fall semester, ending the last of January. Of these, 220 are regular and special students primarily in the School of Journalism, 121 are students from other divisions of the university taking one or more courses in journalism. Of this total 222 are men and 119 are women.

IN THE JANUARY ISSUE of THE INLAND PRINTER there appeared an item in reference to the Ottmar Mergenthaler School of Printing, Baltimore. The impression was given that this was an evening school, but Allan Robinson, principal, says that while the evening classes are important, the real object is to furnish recruits for the industry, and that there is also a day school with an enrolment of sixty pupils.

A BIG GATHERING of employees of the Lanston Monotype Machine Company was held at the Rittenhouse Hotel, Philadelphia, on January 26, to tender a farewell luncheon to the president of the company, Harvey D. Best, and the export manager, A. E. Pagola, on the eve of their start on an extensive sales trip to South America. Every department of the manufacturing and sales branches of the Monotype company was well represented at the gathering.

THE CADILLAC PORTABLE ELECTRIC BLOWER, a handy device for keeping linotype machinery clean and in fit condition, removes dust from the channels of the magazine, thus permitting matrices to run smoothly. It also blows the chips of metal off the machine and blows out the space-band backs so that spacebands can run more smoothly, thus preventing squirts. It keeps metal chips from lodging in back of the jaw and metal pot, which condition also causes squirts. It removes dust from electric motors, generators, switchboards and other equipment that can be kept clean in no other way. It may also be used effectively for the dusting of type cases.

ANDREW B. ADAIR resigned as superintendent of the composing room of the Chicago *Daily News* January 30, after having completed fifty years of service. On January 2 the joint half-century anniversary of both the *News* and Mr. Adair was celebrated. At that time his associates presented him with a gold watch and chain in token of their esteem. On January 26 Mr. Adair was further honored by being made the guest of honor at a dinner given by Walter C. Bleloch, Chicago manager of the Mergenthaler Linotype Company, to the superintendents of the composing rooms of Chicago's newspapers. At this occasion Mr. Bleloch presented Mr. Adair with an eighteen-carat gold makeup rule as a remembrance of old friends.

THE INLAND PRINTER

HARRY HILLMAN, *Editor-in-Chief* MARTIN HEIR, *Associate Editor*

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

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ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
632 SHERMAN STREET, CHICAGO

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No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farrington Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 37 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS

BOOKS AND SYSTEMS for printers and publishers. Complete illustrated catalogue free. PORTE PUBLISHING COMPANY, Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

YOUR OPPORTUNITY TO PROCURE printers, bookbinders and box makers reconditioned machinery at exceptional bargain prices and upon most liberal terms: our present stock contains 40 cylinder presses, over 100 job presses (various makes, all sizes) automatic presses, 30 paper cutters (from 16 to 65 inches), folding machines, wire stitchers, perforators, punching machines, standing presses, cutting and creasing presses, box making and miscellaneous machines; must be sold regardless of cost. Send for revised list. CONNER FENDER BRANCH, A. T. F. Co., 96 Beekman street, New York city.

FOR SALE—Job printing office; has Golding jobber, 10 by 15; Gordon, 10 by 15, equipped with Klymax feeder, unit new last June, latest model and a beauty; paper cutter, type, cases, cabinets, etc.; has everything to make up modern print shop; in fine condition; well established growing business, with unlimited opportunities; stationery and magazine store attached; ideal opportunity for man and wife or partnership; price low for quick sale; cash or terms. PHILIP RACETTE, St. Johnsbury, Vt.

FOR SALE—Well equipped trade composition plant; established, profitable business; unusually liberal terms; will bear closest investigation; owner has other interests requiring his personal attention. Will sell the entire property, or retain a minority interest with a man of ability and integrity; very little cash required. M 320.

FOR SALE IN COLORADO—Old established, prosperous going printing business with modern plant, with or without real estate; city of 35,000; annual sales \$50,000; better class of work only; satisfactory reasons for selling; present owners can and will thoroughly establish competent buyer having adequate capital. M 438.

PRINTING PLANT in suburbs of Los Angeles; inventories \$18,000; clear, well established, quality reputation; sacrifice for cash; splendid location for job printing plant. Write LANE & LANE, Inglewood, California.

FOR SALE—One-fourth or one-half interest in modern printing plant capable of doing \$250,000 worth of business; located in central Indiana. M 414.

FOR SALE—Well-equipped printing plant, with good going business, in nearby Chicago suburb; terms to responsible parties. M 421.

FOR SALE

STEEL ROLLER STOCKS:

One 1½ by 61½"	One 1½ by 64½"	Six 2½ by 64"
One 1½ by 64½"	Two 1½ by 64½"	Seven 2½ by 64½"
Three 1 5/8 by 64½"	Four 1½ by 64"	Two 2½ by 65"
Three 1½ by 64½"	Two 1½ by 65½"	Six 2½ by 65"
Two 1½ by 65"	One 1½ by 51½"	One 2½ by 64"
Three 1½ by 69½"	Three 2½ by 63½"	One 2½ by 49"
Two 1½ by 72"		

One Paramount cloth cutter, Wolff Electrical Promoting Company, 220 volts, 75 amperes, 1/5 HP.; one printing lamp, Macbeth Arc Lamp Co., direct or alternating current, serial No. 6648, type FF6, 230 volts, 75 amperes; one camera lamp, Macbeth Arc Lamp Co., direct or alternating current, multiple 110 volts, twin series, 220 volts, 35 amperes, serial No. 6740, type FF6; eleven Cooper-Hewitt lamps, for P lamps, type D. P. special 4065, amperes 3.5 two in series or 220 volts to 240 volts; two intensified arc lamps, General Electric Company. M 435.

FOR SALE—39 by 53 and 26 by 34 Miehle presses; 38-inch Seybold automatic clamp cutter; Portland foot power punch; 26 by 38 Colts cutting and creasing presses; 14 by 22 style 5-C Colts; 12 by 18 Craftsmen, Miller unit; 8 by 12, 12 by 18 and 15 by 21 Golding jobbers. WANNER MACHINERY COMPANY, 716 South Dearborn street, Chicago, Ill.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago.

ROLL FEED KIDDER PRESSES, 12 by 16 inches inside chase; single and two-color; rewind for labels and cut-off for flat work; rebuilt and guaranteed. MASON & MOORE, INC., 28-30 E. 4th street, New York city.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two-color; rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, N. Y.

FOR SALE—Buffalo knife grinder for 40-inch cutter; Simpson power automatic eyelet machine; waste paper baler; all in good condition. WELDON, WILLIAMS & LICK, Fort Smith, Ark.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles

Megill's Gauge Pins for Job Presses

Accurately made and always uniform. We make a large variety to meet all needs. Insist on Megill's products. If not at your dealer's, order from us. Illustrated circular on request.

EDWARD L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles

Please Mention THE INLAND PRINTER When Writing to Advertisers.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 130-136 N. Campbell avenue, Chicago.

FOR SALE—Parisian initials, art brackets, illustrations de luxe, new and snappy. Specimen sheets free. INDIANA PRINTERS SUPPLY CO., Indianapolis, Ind.

ONE 28 by 41 Babcock Optimus 3-roller, number over 5000, in A-1 shape. AMERICAN TYPE FOUNDERS COMPANY, 313 Court avenue, Des Moines, Iowa.

STEVENSON FURNITURE MOLD, almost new, latest improvements; discontinued our own composition reason for selling; cash or terms. M 436.

FOR SALE—22 by 34 Fuller press feeder for Miehle, good as new; Fuller job folder with automatic feeder, 38 by 50; cheap. M 422.

FOR SALE—Miller 10 by 15 unit, less than two years old, completely equipped, 110-220 A. C. motor; A-1 condition. M 410.

PONY CYLINDER, 26 by 34, four-roller, print side-up delivery, modern, fast, fine condition. OHIO PRESS, Cincinnati, Ohio.

FOR SALE—39 by 53 inch Miehle with Cross feeder, 12 by 18 Craftsman with Miller feeder. M 369.

FOR SALE—Multicolor press, used six months, new. How much will you offer? M 419.

FOR SALE—38-inch Dexter paper cutter. M 413.

HELP WANTED

Bindery

BOOKBINDERY—A large book manufacturing plant located in the South desires an experienced head stamper and two experienced foremen; permanent positions at good salaries; enjoyable living and working conditions. State full experience, age and present salary. M 426.

Composing Room

WANTED—Linotype operator of good character, non-tobacco user; able to take care of model 8 and model 5; considerable straight matter, and much catalog and form work; married man preferred; references required; big, clean shop, 34-hour week; job permanent for right party; non-union shop. M 437.

MR. COMPOSITOR, how much are you making per week? It's none of our business, but perhaps we can show you how to make more; you have worked many years at the case; we can show you how to cash in on this experience and turn your knowledge into a liberal income. M 431.

MONOTYPE OPERATORS wanted to use our special line gauge, worked out to take in each set from 6 to 12 set; these rules are made up in celluloid form, and are very handy to use; price \$1.50 for the entire set. MONO-LINO TYPESETTING CO., Duquesne court, Pittsburgh, Pa.

WANTED—High-class layout artist for artistic typographical layouts on catalogs, booklets, folders, etc.; must know paper stock. Send samples of work and give full particulars regarding experience. Unless experienced in high-grade printing, do not reply. M 427.

WANTED—Good all-around printer for high-class weekly newspaper and job shop in Ohio; permanent to good workman. M 429.

Executive

PLAN AND COPY MAN to develop direct mail department in one of the best printing plants in Southwest; merchandiser with sales ability preferred. Give qualifications and experience. M 423.

Miscellaneous

LEARN LINOTYPING or Intertyping at home, spare time study; steady work \$55 a week. The Thaler system of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short time offer. THALER SYSTEM, 23 Legal bldg., Washington, D. C.

Proofroom

WANTED—PROOFREADER-O. K. MAN. Our proposition is one of the best, we believe, in the south; ideal working conditions, modern new plant; nearly half a century in business with a reputation second to none. What we want is a man who knows his business and can make good on a life-time proposition in a plant where merit is recognized and appreciated. This man must be non-union, but is not a "strike job"; the man we want is, no doubt, employed, yet desires to better his conditions permanently. Address M 429, this paper, giving full information and references, and a personal interview will be arranged.

Salesmen

A SPLENDIDLY EQUIPPED PLANT, doing a line of good general job printing, located 43 miles south of Columbus, Ohio, and 100 miles from Cincinnati, Ohio, in the center of a fine territory for printing, is in need of a salesman or sales manager who can get the business or branch out and grow into some good specialty. We would like to connect with a man who knows how to estimate carefully and get the business. We have a fine little city of 17,000, good schools, no foreign element; good roads to surrounding territory. Write us fully. SCHOLL PRINTING COMPANY, Chillicothe, Ohio.

SALESMAN calling on printers, we have a line that will pay you a good profit as a side line or whole time. M 425.

Typographer

WANTED—Layout man; artist for one of the largest printing plants in St. Paul, Minnesota, producing high quality direct-mail advertising printing; this man should know how to secure good results from type, should be able to make up dummies for salesmen to present to customers, and to supervise production of art work and typography; a knowledge of merchandising and advertising would help him in originating booklets, catalogs, and other direct-mail advertising that will produce results. We will make appointment for interview in Chicago. BROWN-BLODGETT COMPANY, University and Wheeler avenues, St. Paul, Minn.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION—Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's Book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION—Largest linotype school in the country; established 20 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks, \$100. EMPIRE SCHOOL, 206 East 19th street, New York; telephone: Gramercy 5733.

MISCELLANEOUS

INFORMATION concerning presswork on ocean liners desired. Informants please state experience, etc. MISS FOREMAN, Scandia, Kansas.

SITUATIONS WANTED

Bindery

EXPERIENCED all-around bindery man wants position in small bindery as working foreman; age 35; best of references can be furnished. Z. J. DEMPSEY, General Delivery, Oakland, Cal.

EXPERIENCED JOB BINDER can handle all classes of work; would like steady work anywhere, Mid-West preferred; references furnished. M 356.

HIGH-GRADE RULER, expert in his line, seeks a change with a progressive firm; has speed with quality; highest references. M 432.

Composing Room

THOROUGHLY PRACTICAL PRINTER, with 20 years' experience as craftsman and executive, desires permanent position where qualifications would be of value; expert typographer; used to medium plant estimating and production; thoroughly familiar with cylinders and platens; non-union. M 439.

LINOTYPYER (printer), 15 years in trade, desires change; seasoned operator (including tabular); 5,000 ems; care for machine; now employed in Chicago; best references; Chicago district, days, permanent and non-union only. Please state particulars. M 428.

LINOTYPE OPERATOR—Beginner wants position; willing to go anywhere; can read French as well as English. OMER BOILEAU, 56 Crown street, Meriden, Conn.

FOREMAN, job and commercial printer, imposition, display, layout; arrange work with system; union; open for position; any location. M 416.

Foreman

WANTED—Correspondence with a firm located in New England, handling high-grade periodical, catalogue or specialty printing, who are in need of a competent foreman; applicant is conversant with modern equipments and methods in both composing room and pressroom. M 407.

Managers and Superintendents

MANAGER-SUPERINTENDENT, experienced all branches printing and allied industries; composition—linotype, monotype, Ludlow, hand, typographical artist; pressroom machinery and production; know automatics intimately; bindery, photoengraving, electrotyping, offset and lithography; sales, service and business details, including estimating; student of production; good organizer. Want to associate with sizeable concern, east or southeast, where opportunity will be afforded to acquire interest. M 440.

MECHANICAL SUPERINTENDENT or production manager; a practical man of wide experience and proven ability on all kinds and classes of work from the cheapest to the highest grade of catalog and process color work; a loyal and efficient man who can take full charge of your plant and produce satisfactory results in an economical manner; have good executive ability to handle help to best advantage; steady, reliable and good references. M 277.

MANAGER-SUPERINTENDENT—A man of proven ability is open for a position as manager-superintendent of an office doing from \$75,000 to \$100,000 yearly business; know all branches and capable in estimating, buying, selling and production; East preferred. M 433.

SUPERINTENDENT—Practical man in all departments; 28 years' experience; for past 6 years superintendent of a plant doing a monthly business of \$18,000. M 430.

SAVE THE ORIGINALS (Type and Engravings)! PRINT FROM ACCURATE PLATES

FOR FLAT PRINTING: Specify Elgin Shaved Plates. FOR ROTARY PRINTING: Specify Elgin Shaved and Curved Plates.

There Are Reasons. Ask Your Platemaker, or Us.

ELGIN BENDING MACHINE CO., Elgin, Illinois

BERTEL O. HENNING SALES AGENCY, 608 South Dearborn Street, Chicago, Illinois

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Pressroom

SUPERINTENDENT OR PRESSROOM FOREMAN would like to connect with a live, medium-sized plant in the east or middle west; 20 years' experience in high-class black and four-color process printing; 35 years old, married, steady and a consistent producer; would like to make connections where eventually it would be possible to become financially interested. M 434.

PRESSROOM FOREMAN, cylinder, platen and automatic presses; has held executive positions for past 15 years; capable, energetic, and thoroughly understands economical and efficient operation. M 424.

SITUATION WANTED—Two pressmen who have worked together for years desire change—one a cylinder press, the other a Miehle Vertical and Miller job pressman (union). M 418.

WANTED TO PURCHASE

SCRAPS OF GELATINE—MERCIER, 11 Place Longueville, Amiens, France, wants to buy scraps of gelatine coming from old printing rollers. Make offer for deliveries at the port of Havre.

BUSINESS DIRECTORY**Blotters—Advertising**

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Advertising pictorial blotters in three sizes. Hundreds of designs.

Bookbinding Machinery

JOHN J. PLEGER, 808-810 Monadnock bldg., Chicago, Ill. Stripping machines, strip end trimmer, roll slitting machines, round corner turning-in machines.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Largest and best assorted stock in New York city.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. First-class brass dies for leaf stamping and embossing.

BARNHART BROS. & SPINDLER—See Typefounders.

Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Calendar pads in all styles and sizes. Send for catalogue.

Chase Manufacturers

P. G. McCONNELL, Distributor, Sandblom Electric Welded steel chases, 424 S. Clinton street, Chicago, Ill.

BARNHART BROS. & SPINDLER—See Typefounders.

Composing Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic Jobber.

BARNHART BROS. & SPINDLER—See Typefounders.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Embossing Composition

STEWART'S EMBOSsing BOARD—Easy to use, hardens like iron; 5 3/4 x 9 1/4 inches; 12 for \$1.25 postpaid. **THE INLAND PRINTER COMPANY**, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1. Particulars, many specimens and testimonials for stamp. **THOS. DAY**, Windfall, Ind.

Feeder for Job Presses

BARNHART BROS. & SPINDLER—See Typefounders.

Gas Heaters and Ink Dryers

THERE IS ONLY ONE Gas Heater for printing presses that has safety shields; it costs no more than the paper "burners," and is safe; 8 styles. Write **UTILITY HEATER CO.**, 239 Centre street, New York.

Gold Leaf

LEAF for any purpose—roll or book form. **M. SWIFT & SONS**, 100 Love Lane, Hartford, Conn.

Ink Mills—For Regrinding

BARNHART BROS. & SPINDLER—See Typefounders.

Low and Ribless Slugs on the Linotype

THE NORIB low slug and rule caster casts 6-point 30-ems ribless low slugs, and any length 5-9 point ribless border or type slugs, all of even thickness and exact height, on the ordinary (universal) mold of the Linotype or Intertype, with ordinary liners and slides; operation same as recasting ribbed slugs; price \$10.00 prepaid. **THE NORIB CO.**, 139 Seventh avenue, New York city.

Numbering Machines

HAND, Typographic and Special. **THE AMERICAN NUMBERING MACHINE CO.**, Brooklyn, N. Y.; Branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. **DURO OVERLAY PROCESS**, 804 Bartlett avenue, Milwaukee.

Paper Cutters

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Plateless Process Embossing

OUR ELECTRO-CHEMICAL process enables any printer to produce beautiful embossed prints without dies or plates; it is profitable, inexpensive and easy to operate. Write for catalogue of supplies. **THE A. STOKES CO.**, 4097 E. 74th street, Cleveland, Ohio.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L SON MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 629 South Alabama street, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa; cor. East and Harrison streets, Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER—See Typefounders.

Type—Composing Room Furniture—Equipment—Supplies Printing Presses—Paper Cutters—Machinery for

Ruling, Creasing, Scoring, Embossing, Bookbinding, Box Making, Stamping, Perforating, Punching, Making Labels, Seals, Eyelets, Deckle-Edges, Bevels, Thread and Cord Loops and Knots, Doing End Sheet Pasting, Tipping, "Rendering Unselfish Service—Therefore Every Installation Making Money" through complete engineering department to work out your problems.

HOWARD D. SALINS GOLDING PRINTING MACHINERY

608 South Dearborn Street, Chicago, Illinois

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Printing Presses

DUPLEX PRINTING PRESS CO., Stereotype rotaries, stereo and mat machinery, flat bed web presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER—See Typefounders.

Proof Presses

BARNHART BROS. & SPINDLER—See Typefounders.

Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Saw Trimmers

BARNHART BROS. & SPINDLER—See Typefounders.

Slitting, Perforating and Scoring Attachments

HOFF Combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Composing Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Steel Perforating and Cutting Rule

STEEL perforating and cutting rule. J. F. HELMOLD & BROS., 1462 Custer street, Chicago.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROS. & SPINDLER—See Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING—A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamp for literature. HENRY KAHRS, 240 East 33d street, New York.

Stripping Machines

JOHN J. PLEGER, 808-810 Monadnock bldg., Chicago, Ill.

Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

TAGS of every description; special prices to printers. Write us for samples and prices. SAMUEL CUPPLES ENVELOPE CO., St. Louis, Mo.

Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 200 William st., corner Frankfort; Uptown House Printing Crafts bldg., 8th ave. and 34th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 215 Guilford ave.; Richmond, 11 Governor st.; Atlanta, 118 Central ave.; Buffalo, 45 N. Division st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Des Moines, 313 Court ave.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 Fourth st.; Spokane, West 310 First st.; Milwaukee, 125 Second st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 829-831 S. State street, Chicago; 1224 H. street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-53 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pender street, West Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press brakes and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

Wire Stitchers

BREHMER BROTHERS, Leipzig-Plagwitz, Germany. Thread sewers, wire stitchers, folders, end sheet pasters, thread stitchers.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.—Boston Wire Stitchers.

BARNHART BROS. & SPINDLER—See Typefounders.

Wood Goods

BARNHART BROS. & SPINDLER—See Typefounders.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Type

BARNHART BROS. & SPINDLER—See Typefounders.

DUNHAM-WATSON CO.

Successors to

Frederick Dunham & Co.
Printing InkPRINTING
OFFSET & DRIERS
LITHO INKS
VARNISHES
DRY COLORS

638 SOUTH CLARK STREET

Chicago, Ill.

A Printer's Opportunity

A well known paper house in New York has an opening in its organization for a man who with the right knowledge and ability can play a big part in its affairs. This man should have a background of successful practical printing experience, by which is meant that he should know paper and its use and through such knowledge be able to promote the sale of high grade papers. He should know how to plan campaigns and carry them out successfully; he will be expected to attend conventions and address meetings; he should therefore have sales ability and experience. Communications should be in writing and will be held confidential.

JOHN CLYDE OSWALD
461 Eighth Avenue, NEW YORK CITY



Some booklets from the Library
using appropriate fly leaves, both
plain and printed

A Little More Paper— A Lot More Character

Ever take a good hot shower and then suddenly turn on the cold water? It gave you a shock, didn't it?

That is an exaggerated case of what happens when you open the cover of a fine-looking booklet and run suddenly into the first page of type. From a soft, pleasing cover to a hard, cold type page in *one jump* is too abrupt.

A fine cover without fly leaves is like a fine house without shrubbery.

You can greatly improve the general effect of your next booklet by merely adding a plain fly leaf to match or harmonize with the cover. Of course, if you want to print a simple design or pattern of type ornaments on it, so much the better, but it

isn't really necessary.

Let us supply you with good dummies for any printing requirement based on a broad experience in printing, and backed by a library of specimens to draw on which we will gladly advise advertisers in our



*The Library will gladly
mail practical dummies
and printed specimens.*

looking, but *practical* dummy service. Our dummy service extends in three fields—advertising, paper making. It is thousands of printed for ideas—specimens lend to printers and territory.

THE LIBRARY OF PRINTED SPECIMENS

BRADNER SMITH & COMPANY

333 South Desplains Street, Chicago, Illinois

Printers and Buckeye Text



The Founder
WILLIAM BECKETT
1821 - 1895

AS A CLASS the printers of America are our best judges of paper. Using it every day the printer acquires not only judgment of quality, but knowledge of the facility with which various papers may be worked on his presses and of the effects obtainable through their intelligent use.

The extent to which printers are using the new Buckeye Antique Text in their own advertising and for their own functions is gratifying to us. More than one-half the programs we have seen of the great Franklin Anniversary dinners given by the Typothetae of the various centers were printed on Buckeye Antique Text.

An increasing proportion of printers' house organs and printers' advertising folders are printed on Buckeye Text. Many are bound in its famous companion paper — Buckeye Cover.



The choice of the printers is sound guidance to the buyers of printing. Buckeye Text and Buckeye Cover do give distinction to the printed message at very modest cost.



The Beckett Paper Company

Makers of Good Paper

In HAMILTON, OHIO, Since 1848

**WILL
MAKE
MONEY
FOR
YOU:**

WETTER

Numbering Machines

Can be "locked" in the form the same as type and sometimes with type—enabling you to Number and Print at One Operation.

Will enable you to do your numbering quicker.

Will prevent your work being seen by competitors.

In every way more satisfactory than sending work out to be numbered.

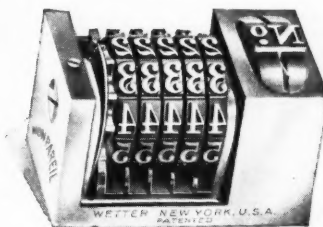


BOSTON MODEL

Boston Model, 5-Wheel . . \$16.00
Boston Model, 6-Wheel . . \$18.00

**You Cannot
Afford
to be
Without
Them**

ALL DEALERS



NONPAREIL MODEL

Nonpareil Model, 5-Wheel, \$11.00
Nonpareil Model, 6-Wheel, \$14.00

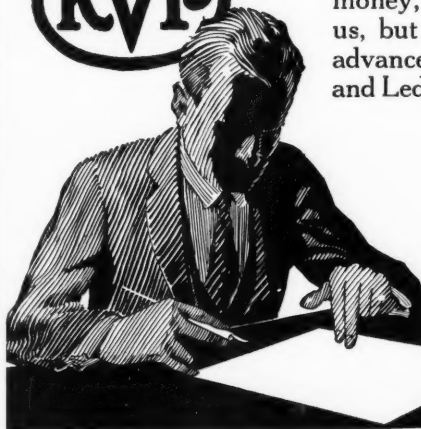
Wetter Numbering Machine Co. Atlantic Ave. and Logan St.
Brooklyn, N.Y., U. S. A.

Uncle Jake says—

THE same number of revolutions are required to draw an empty bucket from the well as a full one.

It costs as much, and more, in money, time and effort to place an inferior product on the market as it does to establish a superior one.

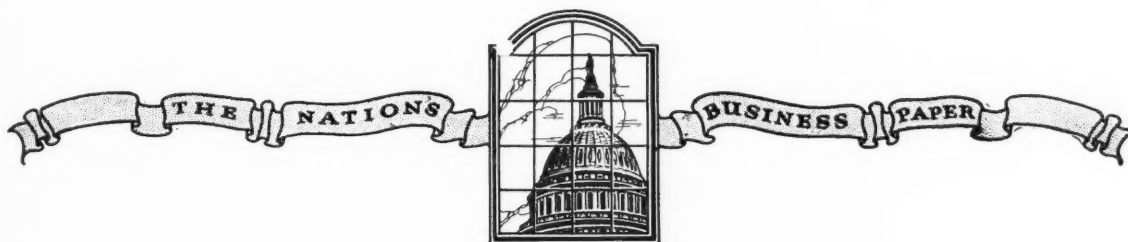
K. V. P. Bond and Ledger Papers are superior. Those who use them cheerfully admit this fact, hence we are not required to spend money, time and effort on re-orders—they just naturally come to us, but we buy this space in order to induce the non-users to advance their own interests by becoming users of K. V. P. Bond and Ledger papers.



Yours truly,

Uncle Jake
of the

KALAMAZOO VEGETABLE PARCHMENT CO.
KALAMAZOO, MICHIGAN



HOWARD BOND

WATERMARKED

The Paper to Use

The question of choosing the correct paper is one which should be given careful consideration. Where price is a factor, because of large runs, Howard Bond fits in especially well. It's high quality commands the attention of every recipient of your mailings, and its price permits its adoption. The smooth snow white surface and the watermark protection of quality make it the paper you should consider before placing your next order. Samples for testing will be supplied direct from the factory or from any Howard Bond paper merchant listed below.

HOWARD BOND HOWARD LAID BOND
HOWARD LEDGER HOWARD ENVELOPES
HOWARD WHITE AND BUFF POSTING LEDGER

THE HOWARD PAPER CO., URBANA, O.

New York Office
280 Broadway

Chicago Office
10 La Salle St.



COMPARE IT—TEAR IT—TEST IT—AND YOU WILL SPECIFY IT

Distributed by

ALBANY, N. Y.	Potter-Taylor Paper Corp.	NEW YORK CITY	M. & F. Schlosser
ALLENTOWN, PA.	J. A. Rupp Paper Co.	NEW YORK CITY	H. P. Andrews Paper Co.
ATLANTA, GA.	Louisville Paper Co.	NEW YORK CITY	Bahrenburg & Co.
BALTIMORE, MD.	B. F. Bond Paper Co.	NEW YORK CITY	Clement & Stockwell, Inc.
BINGHAMPTON, N. Y.	Stephens & Co.	NEW YORK CITY	J. E. Linde Paper Co.
BOSTON, MASS.	John Carter & Co., Inc.	NEW YORK CITY	Allan & Gray
BOSTON, MASS.	Arthur E. Ham & Son	NEW YORK CITY	White-Burbank Paper Co.
BROOKLYN, N. Y.	General Paper Goods Mfg. Co. (Env.)	OGDEN, UTAH	Scoville Paper Co.
CHICAGO, ILL.	Parker, Thomas & Tucker Paper Co.	OMAHA, NEBR.	Marshall Paper Co.
CHICAGO, ILL.	Midland Paper Co.	PATERSON, N. J.	Paterson Card & Paper Co.
CINCINNATI, OHIO	Chatfield & Woods Co.	PEORIA, ILL.	John C. Streibich Co.
CLEVELAND, OHIO	Cleveland Paper Mfg. Co.	PHILADELPHIA, PA.	Garrett-Buchanan Co.
COLUMBUS, OHIO	Diem & Wing Paper Co.	PITTSBURGH, PENNA.	Chatfield & Woods Co.
CONCORD, N. H.	John Carter & Co., Inc.	PROVIDENCE, R. I.	John Carter & Co., Inc.
DAYTON, OHIO	Reynolds & Reynolds Co. (Tablets)	PUEBLO, COLO.	The Colorado Paper Co.
DAYTON, OHIO	Buyer's Paper Co.	RICHMOND, VA.	Anderson-Wilson Paper Co.
DETROIT, MICH.	Chope-Stevens Paper Co.	SAN ANSELMO, CALIF.	Marin Paper Co.
GRAND RAPIDS, MICH.	Quimby-Kain Paper Co.	SAN FRANCISCO, CALIF.	Norman F. Hall Co.
HARRISBURG, PA.	Donaldson Paper Co.	SEATTLE, WASH.	Paper Mills Agency
HARTFORD, CONN.	John Carter & Co., Inc.	SPRINGFIELD, MASS.	John Carter & Co., Inc.
INDIANAPOLIS, IND.	C. P. Lesh Paper Co.	SYRACUSE, N. Y.	J. & F. B. Garrett Co.
KALAMAZOO, MICH.	Birmingham & Prosser Co.	TOLEDO, OHIO	Ohio and Michigan Paper Co.
LOS ANGELES, CALIF.	Pacific Paper & Envelope Corp.	TORONTO, CANADA	Barber-Ellis Co.
LOUISVILLE, KY.	Louisville Paper Co.	VANCOUVER, B. C.	Columbia Paper Co.
MILWAUKEE, WIS.	W. F. Nackie Paper Co.	VICTORIA, B. C.	Columbia Paper Co.
MINNEAPOLIS, MINN.	Wilcox-Mosher-Leftholm Co.	WASHINGTON, D. C.	F. T. Parsons Paper Co.
MONTREAL, CANADA	McFarlane, Son and Hodgson	WEST CARROLLTON, OHIO	American Envelope Co. (Env.)
NEW ORLEANS, LA.	Diem & Wing Paper Co.	WINNIPEG, CANADA	Barkwell Paper Co.
NEWARK, N. J.	J. E. Linde Paper Co.		

Please Mention THE INLAND PRINTER When Writing to Advertisers.



COLLINS COVERS MAKE FINE CATALOGUES

THE UNSEEN AUDIENCE

THE printed catalogue and the persuasive brochure are the advertiser's means of broadcasting his message to the unseen audience.

If the recipient is to "listen in," the message must be attractively presented or he will "tune out."

Dress up advertising in a cover paper that will invite interest. That is good business strategy.

COLLINS COVER PAPERS dignify catalogues and brochures so that the prospect is eager to read them.

That is why they have been used so successfully by the Freed-Eisemann Radio Corporation, Victor Talking Machine Company and many other nationally known advertisers.

Of especial interest to printers and advertisers are these effective cover papers: CASTILIAN, ALGERIAN, LIBRARIAN and ANNIVERSARY. Stocked by Distributors in the principal cities.

SEND FOR SAMPLE BOOKS



made by

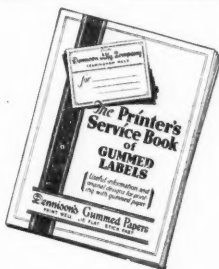
A. M. COLLINS MFG. COMPANY
PHILADELPHIA



**"Without a doubt
the best thing of its kind"**

THE Printers' Service Book of Gummed Labels was designed and prepared by printers for printers, to be an actual working hand-book, of every-day usefulness.

It is most gratifying that printers from all parts of the country are receiving it with the same appreciation as is expressed in this letter from The Seyler Printing Company of Cincinnati. It is nice to be thanked for editorial labor and thought; it is nice to be told that the book is the best work ever seen on its subject. But it is best of all to know that printers "can use it to good effect."



The Service Book is sent you *free*, but it's *worth real money* to you. Put it to work; it will develop a profitable gummed label business for your plant. Its pages are filled with actual working designs and specifications for gummed labels of various kinds, and every design can be produced with material which is already in your composing room or which your type supply house has in stock. The typography is simple but of excellent quality. The book is the proper size for your files.

If you have not received your copy, send for it at once. More copies will be sent you on request if your salesmen can use them.

Dennison's Gummed Paper

Get Dennison's Gummed Papers from your **JOBBER**

The 6 Points of Dennison Superiority

- | | |
|-------------------------|-------------------------|
| 1. Unexcelled Gummings | 4. Perfect Printing and |
| Non-Blocking Fish | Writing Surface |
| Dextrine Special | |
| 2. Paper Lies Flat | 5. Uniform Quality |
| 3. Wide Range of Colors | 6. Waterproof Packaging |

**DENNISON'S, Dept. 49-C
Framingham, Mass.**

Please send me _____ copies of the Printers' Service Book, and also the complete Gummed Paper Sample Book, both free.

Name _____

Address _____



D & C Paper and the Paper Distributer

As you go through each day, the things you eat, wear, use—they come from the four corners of the world. Some man invested his time and money making them available—we call him a merchant.

The paper you wish to use cannot be made equally well in any locality. It takes certain climatic conditions, certain qualities in the water used, certain skilled craftsmen not generally obtainable. But that paper is available for you

at any time, in any quantities because of a merchant—your paper distributor.

There are twenty standard D & C lines, coated, uncoated and cover papers, all economically suited to their purpose. Let your paper distributor help you in the selection of your paper, whether for a single catalog or folder, or for a complete advertising campaign. His advice is worth real money—and doesn't cost a penny.

DILL & COLLINS *Master Makers of Printing Papers*

List of DILL & COLLINS Co.'s distributors and their offices

ATLANTA—The Chatfield & Woods Company
BALTIMORE—J. Francis Hock & Co.
BOSTON—John Carter & Co., Inc.
BUFFALO—The Union Paper & Twine Company
CHICAGO—The Paper Mills Company
CHICAGO—Swigart Paper Company
CINCINNATI—The Chatfield & Woods Company
CLEVELAND—The Union Paper & Twine Co.
CONCORD, N. H.—John Carter & Co., Inc.
DES MOINES—Carpenter Paper Company
DETROIT—The Union Paper & Twine Co.
HARTFORD—John Carter & Co., Inc.
INDIANAPOLIS—C. P. Lesh Paper Company
JACKSONVILLE—Knight Bros. Paper Co.
KANSAS CITY—Birmingham, Little & Prosser Co.
LOS ANGELES—Blake, Moffitt & Towne
MILWAUKEE—The E. A. Bouer Company
MINNEAPOLIS—Minneapolis Paper Co.
NEW YORK CITY—Marquardt, Blake & Decker, Inc.
NEW YORK CITY—Miller & Wright Paper Co.

NEW YORK CITY—M. & F. Schlosser
OMAHA—Carpenter Paper Co.
PHILADELPHIA—The Thomas W. Price Co.
PHILADELPHIA—Riegel & Co., Inc.
PITTSBURGH—The Chatfield & Woods Company
PORTLAND, ORE.—Carter, Rice & Co.
PROVIDENCE—John Carter & Co., Inc.
RICHMOND—Virginia Paper Co.
ROCHESTER, N. Y.—Geo. E. Doyle Company
SACRAMENTO, CALIF.—Blake, Moffitt & Towne
SEATTLE, WASH.—Carter, Rice & Co.
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Co.
SALT LAKE CITY—Carpenter Paper Co.
SAN FRANCISCO—Blake, Moffitt & Towne
SPRINGFIELD, MASS.—John Carter & Co., Inc.
TACOMA—Tacoma Paper & Stationery Co.
TAMPA—Knight Brothers Paper Co.
WASHINGTON, D. C.—Virginia Paper Co.

Old Council Tree Bond

BUSINESS STATIONERY that strikes the keynote of quality is good business; Old Council Tree Bond carries with it a subtle impression of elegance and distinction. It has the feel, the crackle, and the appearance that enhances the force of any message that it carries.

It is particularly significant that those possessing both money and sense of *true value* use OLD COUNCIL TREE BOND.

"Note the Tear and Wear as well as the Test"

DISTRIBUTORS

ALBANY, N. Y.	Potter-Taylor Paper Corporation	NEWARK, N. J.	H. P. Andrews Paper Co.
APPLETON, WIS.	Woelz Brothers	NEW YORK CITY	J. E. Linde Paper Co.
BUFFALO, N. Y.	Holland Paper Company	NEW YORK CITY	H. P. Andrews Paper Co.
CHICAGO, ILL.	Chicago Paper Company	NEW YORK CITY	Urquhart Paper Co.
CINCINNATI, OHIO	The Chatfield & Woods Co.	OMAHA, NEB.	Field Hamilton Smith Paper Co.
DES MOINES, IOWA	Carpenter Paper Co. of Iowa	PHILADELPHIA, PA.	Molten Paper Co.
DULUTH, MINN.	Peyton Paper Co.	PORTLAND, ORE.	Blake, McFall Company
INDIANAPOLIS, IND.	Century Paper Co.	RICHMOND, VA.	Epes-Fitzgerald Paper Co.
ITHACA, N. Y.	T. G. Miller & Sons Paper Co.	ST. LOUIS, MO.	Acme Paper Company
LANSING, MICH.	Dudley Paper Co.	SEATTLE, WASH.	Mutual Paper Co.
LOUISVILLE, KY.	Miller Paper Company, Inc.	SPRINGFIELD, MO.	Springfield Paper Co.
MILWAUKEE, WIS.	The E. A. Bouer Co.	TACOMA, WASH.	Tacoma Paper & Stationery Co.
NEWARK, N. J.	J. E. Linde Paper Co.	TOLEDO, OHIO	Commerce Paper Company
	NEW YORK CITY, Export		American Paper Exports, Inc.

NEENAH

PAPER COMPANY

Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

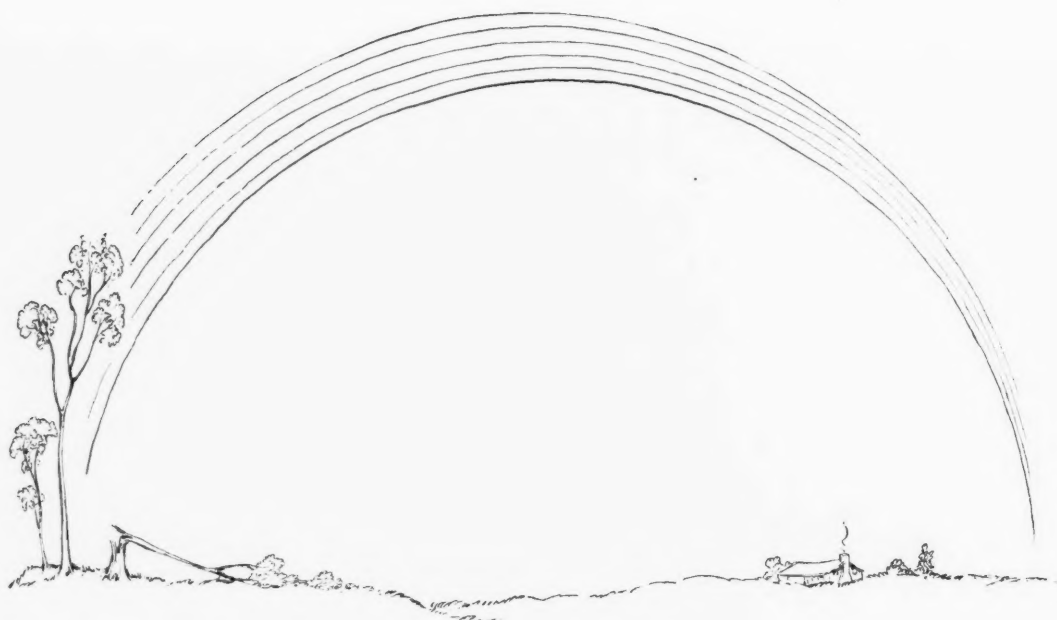
Check the  Names

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



Please Mention THE INLAND PRINTER When Writing to Advertisers.



If it's in the RAINBOW *you can match it in Old Hampshire*

WHEN you specify a color stock for letterheads and envelopes, checks or advertising circulars, you will get double satisfaction if you make your choice from the Old Hampshire color range.

Twelve tints are there, and all are uniform. You can match last year's job exactly, merely by repeating the number on your order.

In the all-important matching of colored letterheads and envelopes, many printers have found that the best and easiest way is to use Old Hampshire colors for both. The envelopes are unusually tough and strong.

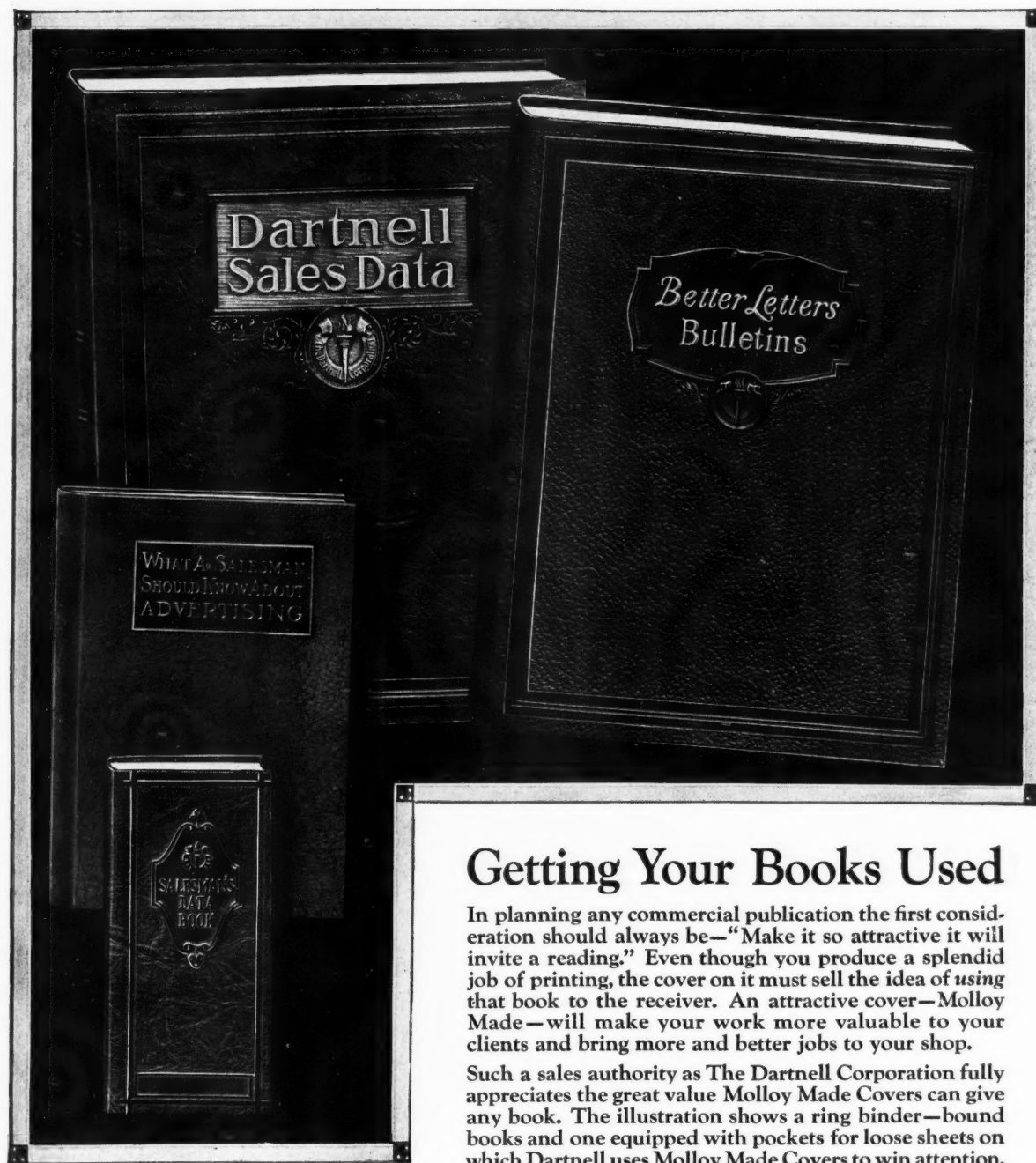
In addition to the range and uniformity of colors, you will find Old Hampshire a mighty handy paper on the press.

It is durable, tough, and takes a good impression. Old Hampshire colors can be die-stamped, lithographed, and engraved, as well as printed.

Put a little "plus" on your service to your customers by specifying Old Hampshire for your colored stock jobs. We shall be glad to send you a sample book and sample sheets of Old Hampshire, white and colors, if you will write us.



HAMPSHIRE PAPER COMPANY
South Hadley Falls ~ ~ Massachusetts



*There Is
A Molloy Made
Cover for Every
Purpose!*

Getting Your Books Used

In planning any commercial publication the first consideration should always be—"Make it so attractive it will invite a reading." Even though you produce a splendid job of printing, the cover on it must sell the idea of *using* that book to the receiver. An attractive cover—Molloy Made—will make your work more valuable to your clients and bring more and better jobs to your shop.

Such a sales authority as The Dartnell Corporation fully appreciates the great value Molloy Made Covers can give any book. The illustration shows a ring binder—bound books and one equipped with pockets for loose sheets on which Dartnell uses Molloy Made Covers to win attention.

No matter what your customers' requirements are for his books a Molloy Made Cover can be built at a reasonable cost to give it greater selling value. Tell us your requirements and we will gladly co-operate by offering plans and suggestions entirely without obligation to you.

Give us an opportunity to show you how we can assist you in winning the order and getting more results for your customers.

MOLLOY MADE
THE DAVID J. MOLLOY COMPANY

2857 North Western Avenue
Chicago, Illinois



Offices in
New York, St. Louis, Boston, Philadelphia and Minneapolis

Please Mention THE INLAND PRINTER When Writing to Advertisers.

973

Crinkley!

THAT's the word!—
the snappy, durable
“feel” of fine, thin
papers such as made by
Esleeck for correspond-
ence, forms, and records
of all kinds. Made from
new rags only, to give
lasting satisfaction.

ESLEECK MANUFACTURING CO.
Turners Falls, Mass.

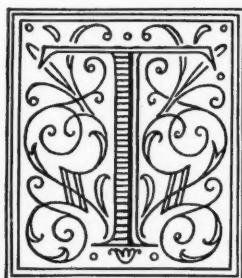
*“Look for the
Watermark”*



THIRTY-EIGHT YEARS

of

HIGH GRADE BOND PAPER MAKING



TIME, if wisely used, creates valuable experience and promotes the ability to do something better than other people can. The Gilbert Paper Company have been making Bond papers and high grade Writing papers for thirty eight years. Many of its men have been in continuous employment for that period. We have not let time stultify or deaden our interest in new methods of manufacture and modern equipment. Progressive manufacturing methods plus thirty eight years of experience have enabled us to manufacture a high grade one hundred per cent rag Bond paper ranking with the best papers made in the world. When you have a commission to execute a piece of work on the highest grade of Bond paper ask our agents for samples of Dreadnaught Parchment.

GILBERT PAPER COMPANY, MENASHA, WISCONSIN

Distributed by

Baltimore, Md. - - -	Henry D. Mentzel & Co.	New York, N. Y. - -	Bishop Paper Company
Boston, Mass. - - -	W. H. Claflin & Co.	New York, N. Y. - -	Milton Paper Company
Buffalo, N. Y. - - -	R. H. Thompson Co.	Philadelphia, Pa. -	Garrett-Buchanan Company
Chicago, Ill. - - -	Empire Paper Company	Richmond, Va. - -	Eppe-Fitzgerald Paper Co.
Cleveland, O. - - -	Kingsley Paper Co.	San Francisco, Calif. -	Bonestell & Co.
Detroit, Mich. - - -	Chope-Stevens Paper Co.	St. Louis, Mo. - -	Baker Paper Company
Indianapolis, Ind. - -	Century Paper Co.	St. Paul, Minn. - -	Inter City Paper Co.
Milwaukee, Wisconsin	Dwight Bros. Paper Co.	Tacoma, Wash. - -	Standard Paper Co.
Minneapolis, Minn. -	Swartwood-Nelson Paper Co.	Washington, D. C. -	R. P. Andrews Paper Co.
	EXPORT Maurice O'Meara Co.	New York, N. Y.	

DREADNAUGHT

PARCHMENT



Please Mention THE INLAND PRINTER When Writing to Advertisers.

Its Greatness Seldom Appears *in* Print but Always on the *Outside* of it

We usually let Genuine Keratol, "The Hideless Leather," do its own talking: it speaks for itself "outside" of print. Its beauty and durability are enhancing the salableness and popularity of every imaginable form of printed matter—Books, Catalogs, Memo Pads, Price Book, etc., etc., etc.

As a book binding material it is ideal. Make up a binding or cover and see for yourself how Genuine Keratol helps you get more business.

One trial will convince the most biased and partial buyer. Want our sample book?



REG. U.S. PATENT OFFICE
"THE HIDELESS LEATHER"

- Beautiful and durable
- Not affected by water or acid
- Unharmd by gas, oil or grease
- Made in any weight, grain or color

"Sold by the mile, not by the hide"

The Keratol Company
192 Tyler Street, Newark, New Jersey





The proper background for big business

THE importance of a good first impression is not to be slighted. It is as marked in the business world as elsewhere. One's business paper is a very potent part of a first impression — it is, in a sense, the background of business.

Gothic Bond reflects a dignified, substantial quality that makes it a happy choice as a business paper.

Gothic Bond looks the part. It has a clean, white color; its unusual strength enables it to withstand more than the ordinary amount of wear and tear in office handling. Although not expensive, it has that important business-like feel that invites careful consideration of the written matter upon it.

GOthic BOND

MANUFACTURED BY PARSONS PAPER COMPANY, HOLYOKE, MASS.



Putting Color into Drab Routine

MONOTONY gets 'em if you don't watch out. Alert attention begins to slumber at the switch—also at the typewriter and the filing cabinet. System begins to miss fire. Copy of the letter to customer Jones goes into the folder of instructions to factory foreman Jones. Duplicate of buying Order No. 878 slips in with the shipping orders. The worst is yet to come.

By a generous use of color to designate the documents of different departments and divisions, many mistakes and much annoyance may be avoided. Dexstar Colored Manifold Sheets among the mass of white paper in the file baskets will stand out like automatic signals, arresting wander-

ing wits, and keeping the office system safely on the right track.

Dexstar Manifold is heavy enough to be printed for any stock office forms, yet light enough in weight to be used with carbon sheets for making many typewriter copies. The seven colors and white make it possible to employ a different shade for letter copies, factory correspondence, order duplicates, shipping and billing records, purchase orders, and so on.

If your "system" has grown anemic with the predominance of white paper, the introduction of Dexstar Colored Manifolds will prove an effective "pick-me-up."

COLORS: Golden Rod, Yellow, Green, Blue, Light Pink, Cherry, Sepia, White
SIZES: 17x22, 17x23, 19x24, 22x34, 8½x11, 8½x14

Send for Sample Book

C. H. DEXTER & SONS, Incorporated

Headquarters for High Grade Thin Papers

WINDSOR LOCKS, CONN.



HAS THIS EVER HAPPENED TO YOU?

A Business Man once looked at his lithographer belligerently. "Why do you come in here and recommend Crane's Bond when you know that we pay only one dollar and forty cents a thousand for our letterheads?"

The lithographer said that the Business Man had reached the place where his stationery should reflect his station. He said that Crane's Bond was a paper good enough to represent the business in the minds of those who would see in it a sort of symbol of the business. As such a builder of good will and good impressions, as such a salesman (continued the lithographer stoutly), Crane's Bond should rightfully be taken out of the classification of office expense and put in the advertising and selling budget.

By sticking to his guns the lithographer won his point, and the letterheads of the Business Man became known as the best in his industry. As such, his stationery became a very inexpensive form of advertising, and the Man of Affairs rightly so regarded it.

Selling incidents which begin so unpromisingly as this, and end so fortunately, can only occur when the printer, lithographer, engraver and manufacturing stationer learn to sell, really sell, the idea of fine stationery, and the utility of it.



Crane's Bond

It Has A Sponsor

CRANE & COMPANY, INC. DALTON, MASSACHUSETTS

The Crane & Company merchant has Crane's Bond envelopes in standard sizes.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

These Ruled Forms Were Set on the Linotype

WITHOUT any special attachments or equipment except the necessary matrices. There is no limit to the amount of ruled form work that can be easily and economically composed on the Linotype.

Your nearest Linotype agency will gladly send you samples of work produced in this way and a folder showing the matrix characters used. Write for them today.

TEAMSTER'S DAILY REPORT

TEAMSTER

DATE

NO.	NAME	LOGS	FEET	TIME	REMARKS

FREDERICK B. BLACKBURN
WHOLESALE CONFECTIONER

M

For Office Record Only SALESMAN'S QUOTATION

Customer

Street Address

City or Town

Quantity	Description	Price

esman Kingston, 19

SET ONE LINE AND
RECAST ANY NUMBER
OF DUPLICATES

•TRADE **LINOTYPE** MARK•

MERGENTHALER LINOTYPE COMPANY

Brooklyn, New York

SAN FRANCISCO

CHICAGO

NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

Agencies in the Principal Cities of the World

521.26.3-A

Composed entirely on the LINOTYPE

A NEW PLAN

that will help you get more orders

WARREN'S Sales Units offer you a chance to exercise your own taste as to size, shape, and color; to give your originality and imagination full play; and to satisfy the whims of your customers. Yet they make sure your customer's booklet or folder will cut without waste from stock sheets and not be held up for envelopes specially made to match.

Each Warren Sales Unit consists of a standard size booklet, folder, four-page letter, or any combination of these pieces, and an envelope to fit. The envelope is made of suitable envelope paper which harmonizes with the mailing pieces in tone. In this envelope your customer can mail booklet and folder, letter and folder or booklet and letter.

Thus, each Unit gives your customer seven possible mailing combinations. And there are ten Units, each in a different size with envelopes to harmonize with the White, India and Sepia tones of Warren's Standard Printing Papers. With such a

S. D. Warren Company's announcement of its new Sales Units is the most important piece of news to printers in a long time. These new Sales Units offer a simple way to choose booklet or folder sizes.

wide choice offered you are sure to meet the requirements of any customer.

All of the booklet, folder and letter sizes in Warren's Standard Sales Units cut without waste from standard sizes of Warren's Standard Printing Papers. The envelopes, of special envelope paper, are stylishly cut and have good writing and gumming qualities. They are stocked by merchants handling Warren's Standard Printing Papers.

What Warren's Units will do for you

When you sit down at a prospect's

desk with a set of Warren's Units you have something new, something interesting to show him. These Units help you get quicker decisions. They save you time and trouble trying to sell a booklet size that will cut and handle economically. They keep you from having to wait days and even weeks while envelopes are made up to match.

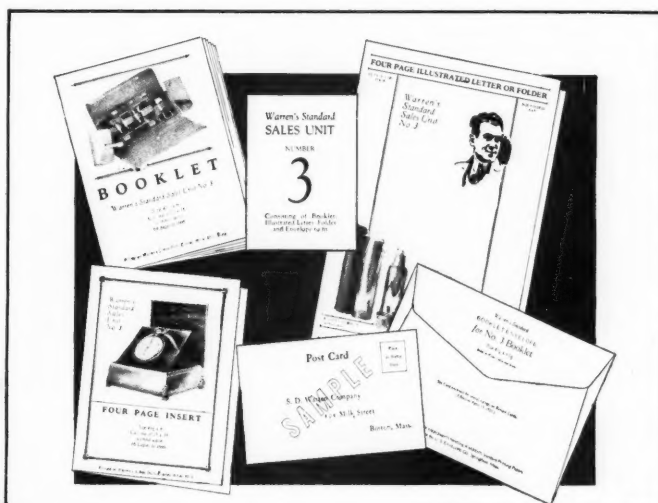
With these Units you can combine jobs to run on the same stock and in the same color. You can standardize your work, weed out odd paper sizes and speed up production to a greater extent than ever before.

All these things are economies that help lower your printing costs and hence eventually lead to more business and more profits.

We are telling your customers about Warren's Sales Units through magazines like *Printers' Ink Monthly*. Send for a free copy of Warren's Standard Sales Unit Portfolio, using the coupon below if you prefer.

S. D. WARREN COMPANY
101 Milk Street
Boston Massachusetts

At left is No. 3 of the ten Warren's Sales Units. Each unit consists of a booklet, a folder and a 4-page letter which can be mailed in seven different combinations. Envelopes are made by U. S. Envelope Company, in penny-saver style, with high-cut flap, and good gumming and writing qualities.



WARREN'S STANDARD SALES UNITS

This portfolio, to the left, filing size, contains a complete set of Warren's Sales Units. It is sent you free and we will also gladly send copies to your customers if you so desire.

S. D. WARREN COMPANY, Dept. 43
101 Milk Street, Boston, Mass.

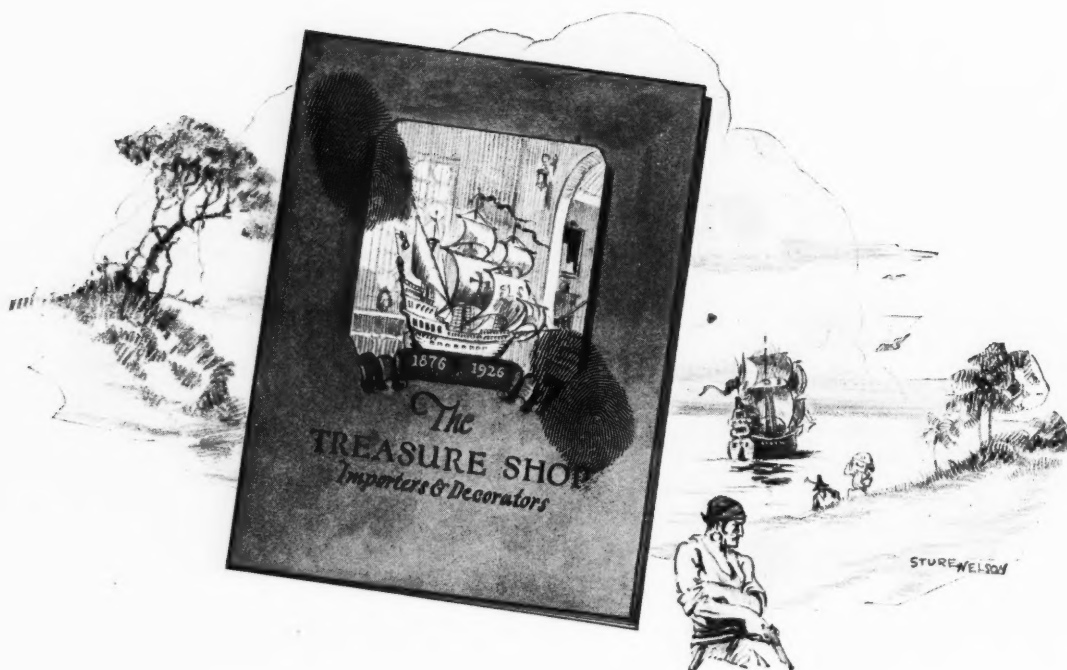
Please send me, free of charge, a complete set of Warren's Sales Units.

Name

Company

Street

City State



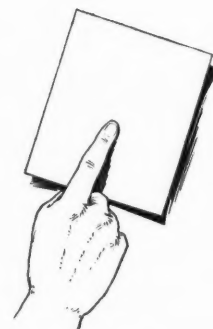
Finger marks disappear from Kroydon

MANY beautiful pieces of advertising matter after being prepared with care and properly protected in transit are deprived of their attractiveness by unsightly finger marks. This has been a hard problem to overcome owing to the susceptibility of cover papers to such soiling. However, KROYDON COVER, with its remarkable moisture proof surface, is immune from the disfiguration of finger marks.

This is an essential factor in the preparation of catalogs, instruction books and other mediums that are subjected to handling. KROYDON COVER insures long lasting attractiveness and permits the economical development of better selling literature.

HOLYOKE CARD & PAPER COMPANY

63 Fisk Avenue
SPRINGFIELD, MASSACHUSETTS



**Try this test
for yourself**

Wet your finger and rub it over a piece of KROYDON COVER. There will be no finger mark—the soiling disappearing almost immediately.

Write today for sample book showing specimens of work on this wonderful stock.

Makers of
Cardboards with
a Backbone

KROYDON COVER

Non-soiling · Easy to print · Durable · Attractive

The manufacturers' initials are water-marked in every Columbian USE White Wove Envelope.

GUARANTEE

THESE COLUMBIAN Envelopes are guaranteed as to paper, printing, cut, and gumming.

If, due to any fault in manufacture, they fail to give complete satisfaction, the distributor from whom you bought them, is authorized to replace them at our expense.

UNITED STATES ENVELOPE COMPANY

The world's largest manufacturers of envelopes

This printed guarantee goes into every box of Columbian USE White Woves.



Easy to sell ~ hard to forget

THIS dust-proof, soil-proof box, with its attractive three-color design, helps to fix Columbian USE White Wove Envelopes in your customer's mind.

Just as *you* are more ready to buy the article whose markings you know, so your customer is more likely to accept this distinctly different package.

When he wants *more* envelopes, the satisfaction he has found with Columbian USE White Woves—and the unusual markings of this container—should help you get his re-order.

Columbian USE White Woves are clear white, substantial envelopes of good quality—made from stock that writes, types prints and seals perfectly.

The guarantee that goes into every box means a square deal for the distributor, the

printer or stationer—and the consumer.

You can buy Columbian USE White Woves, in every commercial size from 5 to 14 and Monarch, from almost any paper merchant—or write the United States Envelope Company, at Springfield, Mass., and you will be put into touch with a nearby distributor. United States Envelope Company, the world's largest manufacturers of envelopes, Springfield, Mass. With eleven divisions covering the country: Worcester, Mass., Logan, Swift & Brigham Envelope Co.; Rockville, Conn., White, Corbin & Co.; Hartford, Conn., Plimpton Mfg. Co.; Springfield, Mass., Morgan Envelope Co.; Waukegan, Ill., National Envelope Co.; Springfield, Mass., P. P. Kellogg & Co.; Worcester, Mass., Whitcomb Envelope Co.; Worcester, Mass., W. H. Hill Envelope Co.; Indianapolis, Ind., Central States Envelope Co.; San Francisco, Cal., Pacific Coast Envelope Co.; Philadelphia, Pa., Monarch Envelope Co.

If you haven't already examined samples of Columbian USE White Woves, we'll gladly send you a sample box containing enough to make a convincing trial.

COLUMBIAN *White USE Wove* ENVELOPES

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Clean as a Hound's Tooth



IT'S a pleasure to remove sheets from a pad held together with R. R. B. Padding Glue. Not a particle of glue adheres to the sheet, nor does the sheet tear in the act of removing it. Each sheet comes off as clean as a hound's tooth. That's because this glue is extremely tough and flexible at all times. Doesn't become hard and brittle in winter nor soft and sticky in summer.

R. R. B. Padding Glue will help to build good will for you. Order a 5-lb. can for a try-out.

ROBERT R. BURRAGE

15 Vandewater Street, New York

See January Issue
THE INLAND PRINTER
for List of Dealers.

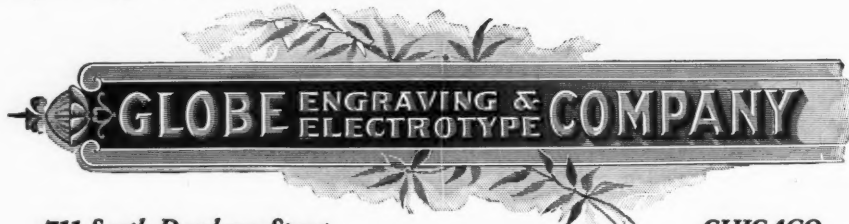
R.R.B. PADDING GLUE

Engraving-Electrotyping

Pictures have always been the only language that persons of all nations and all ages could understand. A picture with a brief description is a better presentation of any article than pages of eloquence in type.

*Making pictures—CUTS—for all illustrating
and advertising purposes—is our business.*

Without enumerating the different kinds and grades of engravings, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for *any* style of cuts or plates for printing in one or more colors.



711 South Dearborn Street

TELEPHONE: HARRISON 5260 • 5261 • 5262

CHICAGO

10,000 Tons
Printers' Papers
at
Cut Prices

1000 Tons Enamel Book

Superfine	Standard	Dull Finish
Folding	Coated Label	Coated Litho

500 Tons Uncoated Book

Super Calendered Machine Finish Opacity Colored

500 Tons Cardboards

Coated Blanks	Railroads	Tough Checks
Bogus Bristols	Transluents	Postal Card
Pasted Bristol	Plain Blanks	Index Bristol

300 Tons Bond Papers

Sulphite Colors Ledgers Loft Dried

300 Tons Covers

Antique	Super Calendered	
Memorandum Book		Leatherette
Colored Poster Papers	Specialty Papers	Envelope Papers

Wire us, at our expense, your special requirements

The Sabin Robbins Paper Co.
Middletown, Ohio

Warehouses at
CLEVELAND CINCINNATI LOS ANGELES DETROIT



Pictures Put It Across

WHATEVER the sales message may be pictures will put it across and get quick response when wordy messages fail. Preach this doctrine of pithy pictures to your printing customers, and you will profit from the success of their sales pieces.

As producers of result-getting pictures and engravings, we are always glad to consult with you and your customers about any illustrating problems.

CRESCENT ENGRAVING COMPANY
KALAMAZOO MICHIGAN

It Makes Ink Print Smooth and Clean

OUR TICCO Non-Offset Compound has met with instant success and pressmen tell us that it is the most perfect neutral non-offset compound on the market. It prevents sticking together of printed sheets and does away with offsetting and picking.

Ticco Non-Offset Compound makes ink print smooth and clean. Try it!
Send for sample.

TRIANGLE INK AND COLOR CO. INC.
MANUFACTURERS of FINE LITHO
& PRINTING INKS for ALL Purposes

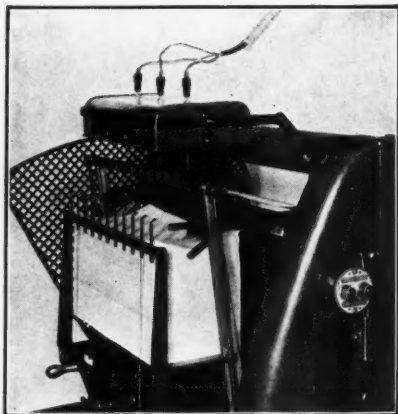
Main Office:
26-30 Front Street
Brooklyn, N.Y.



Service Office:
13 So. 3rd Street
St. Louis, Mo.

100% PROFIT

Every extra impression goes into the profit column. Increase your production twenty per cent and you will increase your profit 100%. How can you do this?



The Doyle Electric Sheet Heater

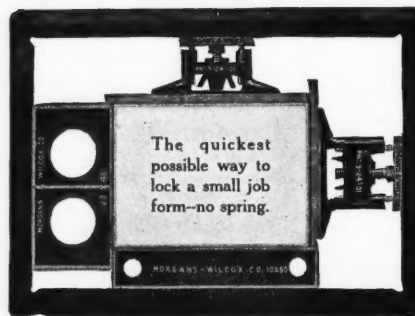
(Patented)

Prevents Offset—Eliminates Static
FOR ALL MAKES OF PRINTING MACHINERY

THE J. E. DOYLE CO. 310 LAKESIDE, N. W.
CLEVELAND, OHIO

Manufacturing The Doyle Vacuum Sheet Cleaner
for removing dust and lint on long runs

Experience Builds Well



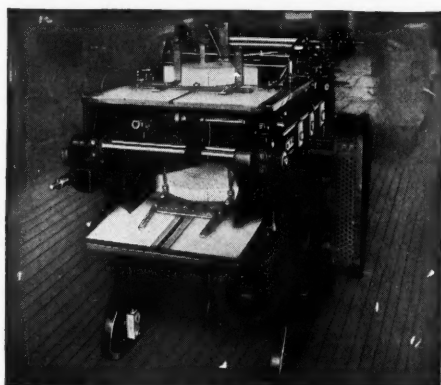
All the refinements of workmanship, which years of experience in their manufacture bring, go into the making of the M. & W. Few-Piece Form Locking System and Iron Furniture.

Used for years with profit and efficiency in the largest print-shops in the country.

You can use the system with profit also

Morgans & Wilcox Mfg. Co.
Middletown, N. Y., U. S. A.

**The only press that will
feed died-out blanks,
made-up envelopes and
sheet work equally well**



7,500 impressions per hour from curved plates

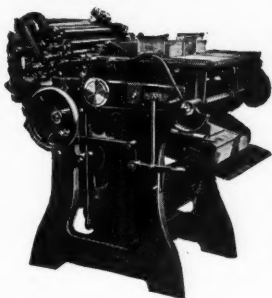
On envelopes, bill-heads, office forms and the general run of commercial printing, the S & S Rotary Press is a time and money saver.

Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

7,000 to 8,000 impressions per hour is the average conservative speed for general work. Higher speeds are possible, one user averaging 8,600 impressions over a long period.

Anystock from tissue to light cardboard is successfully fed. All parts are readily accessible, and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.



STOKES & SMITH CO.

Summerdale Avenue near Roosevelt Boulevard
PHILADELPHIA, PA.

British Office: 23, Goswell Road, London, E. C. 1

The story of a key



¶ Progressive printers throughout the country are searching for a "key" to the ever-increasing competition problem

¶ The volume of printing has increased over 150% since 1914. Yet, despite this vast increase, competition between printers is keener than ever. Who is getting these extra millions of dollars' worth of printing? And how do they get it? Modern printers have come more and more to the great truth—that a thousand dollars saved in lowered production costs is a thousand dollars made in actual cash.

• • •

¶ And there is a "key" that helps the situation. It is a tiny little thing, smaller than your finger—but it is the key to the System which has been responsible for cutting the makeready and production costs of hundreds of printers throughout the United States.

¶ As a progressive printer, you deserve to know the full developments and details of the Wesel Final Base System . . . to thoroughly realize and understand its characteristics and monetary advantages. Once a plate is locked to a Wesel Final Base, neither steady pressure nor shock is powerful enough to loosen it and it will never shift until that little key unlocks the Final Hooks . . . the "key" also to an economical situation, seriously important to the printer of today.

¶ The coupon will bring you full developments of the Wesel Final Base System—and the saving it affords you in terms of money. It places you under no obligation. Get these developments.

WESEL

72-80 CRANBERRY STREET, BROOKLYN, N. Y.
Chicago Branch: 431 So. Dearborn Street



Tear out or cut here

F. WESEL MANUFACTURING COMPANY

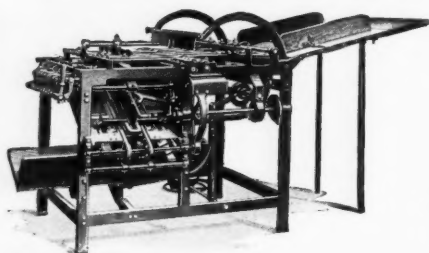
72-80 Cranberry Street Brooklyn, N. Y.

GENTLEMEN:

I am interested in the "key" to the present keen competition problem between printers. Send me these full developments of the Wesel Final Base System, without obligation.

Name

Address



The LIBERTY

Offers you greatest production and lower first cost, together with the least possible upkeep—a mighty profitable combination

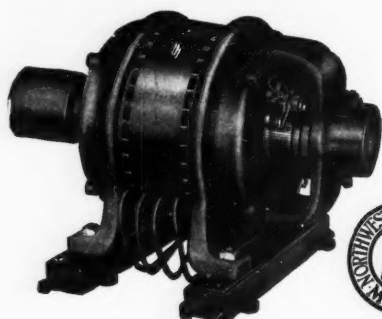
It is the only medium priced HIGH-GRADE Folder flexible enough to really be termed a bindery folder. Your profits will start increasing the day you install it

THE LIBERTY has the most imitators —
Ask any user WHY
AGENCIES IN ALL THE PRINCIPAL CITIES

The Liberty Folder Company, Sidney, Ohio
(ORIGINATORS OF SIMPLE FOLDERS)

"NORTHWESTERN"

Push-Button Control Motors



YEARS of SERVICE

Here is a motor that not only meets all printers' requirements for variations in speed but is unexcelled for durability.

Our illustrated folder and price list describing these motors will be a revelation as our prices compare favorably with the older types on the market without push-button control. Write for this folder.

Northwestern Electric Co.

408-416 S. Hoyne Ave., Chicago, Ill., U. S. A.

2621 South San Pedro Street, Los Angeles, Calif.
8 N. Sixth St., Minneapolis, Minn. 10 So. 18th St., Philadelphia, Pa.

SERVICE PLUS!

That is what you get when you buy

DAMON TYPE

STANDARD LINE—POINT BODY—POINT SET

THE use of the highest grade metals especially prepared by our own chemists and turned into the finished product by expert casters and foundrymen, insures this. And remember, every piece of DAMON TYPE is fully guaranteed! Send for a copy of our compact Catalog and Revised Price List. It will tell you how to save money on your next type order.

DAMON TYPE FOUNDERS CO., Inc.

The only Independent Type Foundry

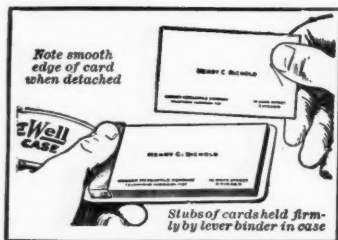
44 BEEKMAN STREET NEW YORK, N. Y.

Chandler & Price Presses and Paper Cutters

Diamond Power and Lever Cutters

Hamilton Steel and Wood Composing Room Equipment

Wire Stitchers, Proof Presses, Folders, Punching and Perforating Machines
Whatever your need may be, we have it—Large Stocks for Quick Delivery



Note smooth edge of card when detached

Stubs of cards held firmly by lever binder in case

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	Special Price
No. 1— 200 cards, 2 styles, and 2 Cases, 2 styles, \$1.00	
No. 2—1200 " 4 " 8 " 4 " 5.00	
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Order Now direct from this Advertisement

Your Ink + These Cards and Cases = PROFITS

Wiggins Patent Scored Cards printed in your shop and put up in neat Wearwell Lever Binder Cases will prove big money makers for you.

Filling an already established demand they practically sell on sight. Protected by Wearwell Cases, Wiggins Cards are always fresh and clean and detach from case with a smooth, straight edge. There is, therefore, no waste from spoilage.

Printers everywhere are averaging a 50 per cent profit on these cards and cases. You can get started at once towards this big extra profit. Send for one of our three sample orders today!

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Peerless Book Form **CARDS**

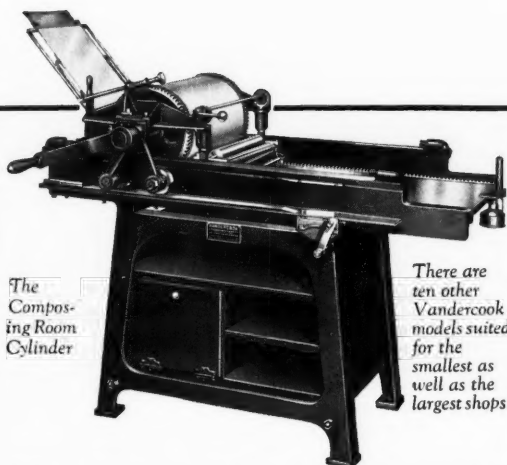
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Wiggins Patent Scored Cards + Wearwell Lever Binder Cases



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Cylinder

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*The Latest and
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Perfect impression, powerful build, runs noiseless. Speed 1,600-2,100 an hour. Throw-off of inking rollers while machine is running. Fine for halftones. Prices as low as any ordinary job press. Guaranteed prompt supply of parts—prompt delivery—easy terms.

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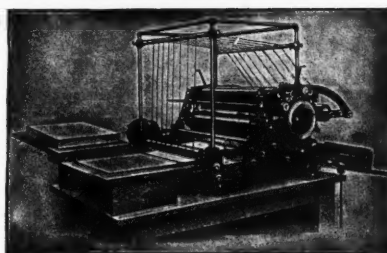
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With this machine ruling is no more an art—it can be done by any one. An indispensable machine for every printer or book-binder.



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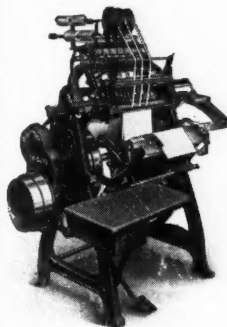
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Thread Book Sewer

The Printer's and Bookbinder's Best Buy



¶ No alteration of needle bodies is required for the different sizes of books.

¶ The needles are straight and strong and therefore cheap.

¶ Output up to 70 sections per minute.

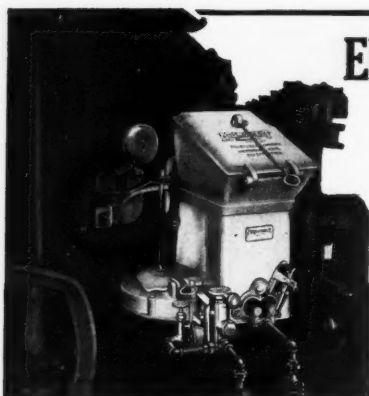
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Have features not possessed by any other make and will do all the work of others. Surpass all makes in simplicity and lasting accuracy.

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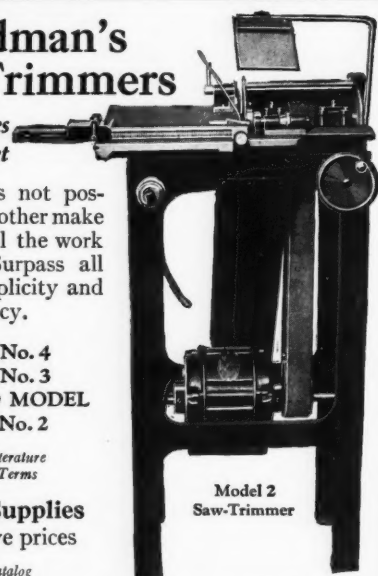
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Model 2
Saw-Trimmer

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ABSOLUTELY **Indestructible**
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OUR PATENTED PROCESS is the only method of producing raised printing effects, without the use of dies or plates, that do not scratch or crack off.

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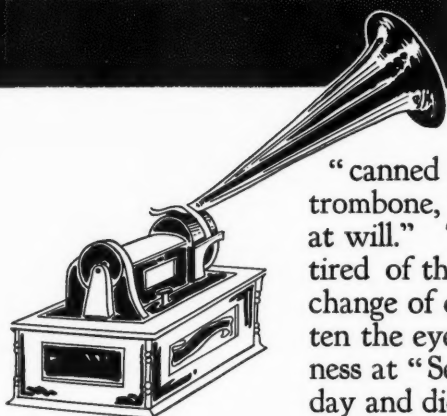
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219 WEST MONROE STREET, CHICAGO



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Progress is the result of effort applied with intelligent knowledge. That is why “American” means today what that name has always meant—the best electrotypes it is possible to make.



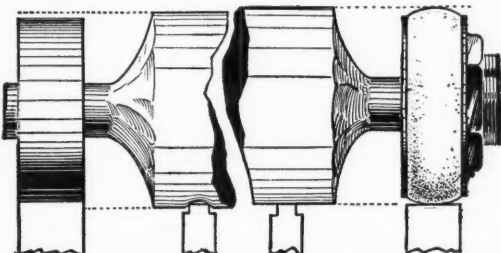
AMERICAN ELECTROTYPE CO.

MEMBER INTERNATIONAL ASSOCIATION OF ELECTROTYPERS OF AMERICA

SHERIDAN BLDG.

NINTH & SANSOM STS.

PHILADELPHIA



A new roller with regular steel truck—showing effect of pressure on type. Brass rule would cut the rollers to ribbons.

The same roller raised to exact type height with Morgan Trucks insures clean printing without cutting of rollers.

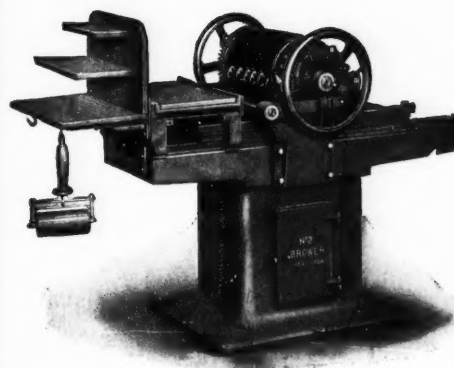
Equip Your Presses with the New Model 26—Improved—Morgan Expansion Roller Truck

The new Model 26 retains all the advantages of previous models and, in addition, allows of internal expansion of the rubber tires to give broader bearing surface. Easier to adjust—show greater savings of rollers and ink.

TRUCKS		RUBBERS	
8	x12, Set of Six.....\$ 7.75	8	x12, Per Dozen.....\$1.75
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Ask your dealer or send direct

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B. B. B. No. 2 — Bed 17 x 26 Inches

The Brower Is Better

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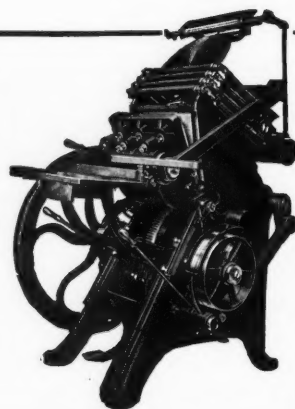
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Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment
(UNEXCELLED)

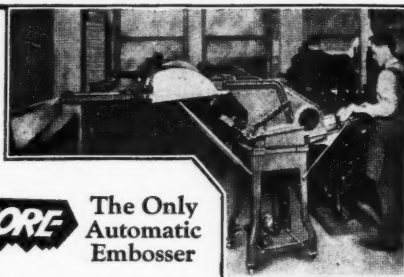


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Automatic
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produces in one operation die and copper plate effects direct from type. Capacity 1500 per hour direct from presses. The DO-MORE is considered essential equipment by the most progressive printing houses.

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543 Howard Street, San Francisco, California

YOU DO NOT FIGURE ON POOR ELECTROTYPES

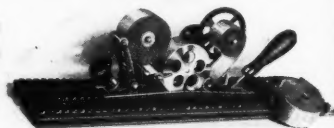
Then, why take chances with them?

You base your estimates on plates of good quality, and the excessive cost of make-ready and loss of running time in the pressroom occasioned by inferior, thin-shelled electrotypes may represent the difference between profit and loss to you. Command the skill, intelligence and careful workmanship of our efficient organization—give your pressroom a chance to equal in practice the anticipation of your estimator.

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No matter what label pasting mailer you use, the MILLSAP LIST PRESS will enable you to make all mail trains and routes on time.

Of course for greatest speed and efficiency a WING Mailer should be used.

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Model 5 D 1, one of 57 standard models

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PRODUCTIMETERS give you the "count" quickly, accurately and dependably. Extra rugged construction and reliable mechanism; large, easy-to-read black figures on white background. Quick reset; single turn clears figures to zero. Easy to install.

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The Productimeter

Insure Maximum Production

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A PAPER BORN WITH A REPUTATION

CENTENNIAL LEDGER is a new Byron Weston product.

Many of the forms used in modern business demand a ledger paper of good quality, but extreme durability is not an essential factor. CENTENNIAL LEDGER is a *medium-priced* ledger paper of *high quality* especially manufactured to meet these specific requirements.

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The Byron Weston Company's many generations of experience and continuous specialization in the manufacture of ledger papers makes possible the exceptional combination of high quality and favorable price found in CENTENNIAL LEDGER.

CENTENNIAL LEDGER rounds out the well-known Weston Line and its appearance on the market at this time is in keeping with Byron Weston Company's business maxim, "Leaders in Ledger Paper."

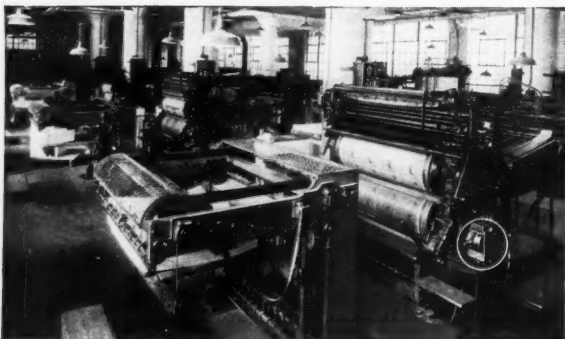
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LEADERS IN LEDGER PAPERS

Byron Weston Company

A family of Paper Makers for over Sixty-three Years

Mills at Dalton, Massachusetts, U. S. A.



Portion of main press-room, Prudential Insurance Company. The machine in the foreground is a Monitor Controlled Potter 34-inch by 46-inch press.

The Monitor System Press Control in Prudential Plant

MONITOR Control is used throughout in the new printing and binding plant of the Prudential Insurance Company. There are approximately 60 presses that are Monitor equipped as well as numerous auxiliary machines used for folding, paperslitting, book sewing, etc.

Users of Monitor Control on printing and allied machinery find that machine and motor troubles are greatly reduced and production increased. Better work results, spoilage is reduced and operators are left free to concentrate their minds on their work.

Write for Bulletin 1034

Monitor Controller Company

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Birmingham Boston Buffalo Chicago Cincinnati Cleveland
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4020-1



Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.

7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewind.
Attachments for perforating, punching, tag reinforcing,
eyeletting, numbering, etc.

Once through the press completes the job.

New Era Mfg. Company

Straight and Cedar Streets

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A Sturdy Staple Binder ACME No. 6½

*Binds from ⅛ inch to ½ inch
thickness of all kinds of paper*



Equipped for flat and saddle-back work.

Six different lengths of staple in three thicknesses of wire.

Downward pedal stroke.

Only adjustment necessary is for different thicknesses of work.

Ten inch reach for insertion of work.

Staples to a core—Fine, 313; medium, 200; heavy, 125.

Catalogue on request

Acme Staple Co.

Established 1894

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UGOLAC RAISING MACHINE AND COMPOUNDS

The Ugolac Machine

39" high; 80" long;
19" wide. Takes
sheet 16½" wide.
Motor driven with
speed control. Heat-
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suit job. Shafting ½";
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Gas . . \$150.00

Electric, \$175.00

P. O. B. New York

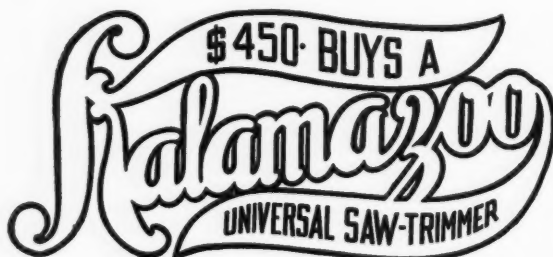
Complete Equipment for Producing Embossed
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Simply feed freshly printed sheets dusted with the
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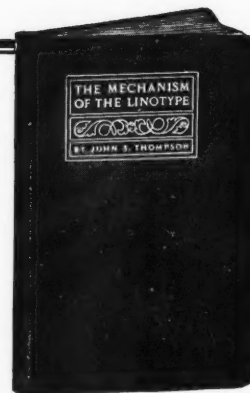
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First published in THE INLAND PRINTER under the title, "The Machinist and the Operator," and later in revised form as a text-book, has become the standard reference work on the subject of the linotype machine. For a thorough understanding of slug-casting machines this book has no equal. The present (seventh) edition embodies the late improvements in the linotype, and for this reason should be in the possession of every operator and machinist. Its practices and teachings have been thoroughly tested and found good. Order your copy today—it is insurance against costly delays and accidents. Over 10,000 in use.

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THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Illinois



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A complete treatise covering all the essentials of the theory and practice of Platen Presswork. Thirty-two pages of information for everyday use.

Contents: Bearers; Care of the Press; Distribution; Feeding; General Remarks; Impression; Ink; Overlay; Rollers; Setting the Feed Gages; Special Troubles; Tympan; Underlaying.

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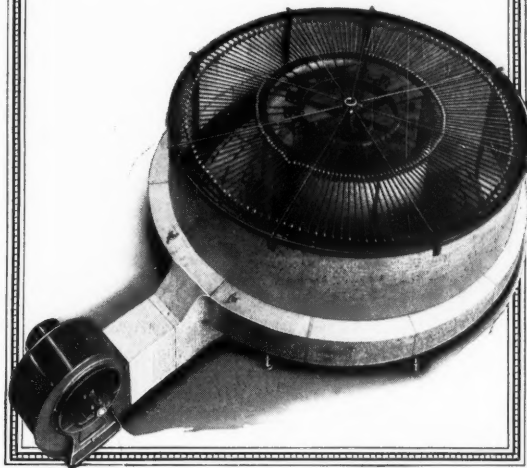
THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Ill.

On Its Way to Cape Town



Above is a front view of the circular type Willsea Paper Conditioning Machine being sent to the Cape Times, Ltd., Cape Town, South Africa; below is an unusual view of the same machine taken from a crane above it.



A CIRCULAR TYPE Willsea Paper Conditioning Machine now on its way to the Cape Times, Ltd., Cape Town, South Africa.

In a little over two years Willsea Paper Conditioning Machines have been installed in many plants throughout the United States, Canada and England, and occasionally in as distant a plant as this. Their adoption by so many of the most progressive and representative concerns in the printing and lithographing industry attests their value.

Why not inquire further into these machines before deciding that paper is wholly unreliable and uncontrollable regardless of how you handle it? A representative will gladly call and discuss them with you, in relation to your particular problems. Such investigation costs nothing, can do no harm—and may be of considerable benefit.

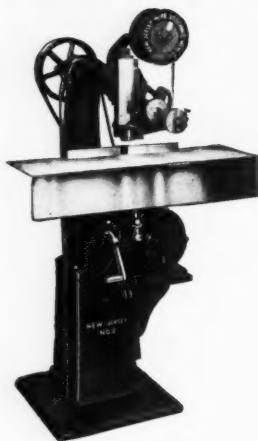
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Engineers • Founders • Machinists

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LOW MAINTENANCE COST



of New Jersey Stitchers

Results in their increasing popularity among users who can not afford lost time resulting from breakdowns.

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Philadelphia	Chattanooga
Cuneo Press, Chicago	Technical Press, New York City

The New Jersey Wire Stitching Machine Co.
Stitcher Building, Camden, N. J.

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TRADE MARK
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METAL
CLEANSER

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for the removal of dirt, dross, oxide and all foreign matter from linotype, monotype and stereotype metal. Contains nothing injurious to the metal, causing less deterioration than other compounds.

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Black Cross Metal Cleanser Co.

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*Made by the same workmen who made the
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PENROSE'S ANNUAL

VOLUME XXVIII, 1926

The process Year Book and Review
of the Graphic Arts

Edited by WILLIAM GAMBLE, London, England

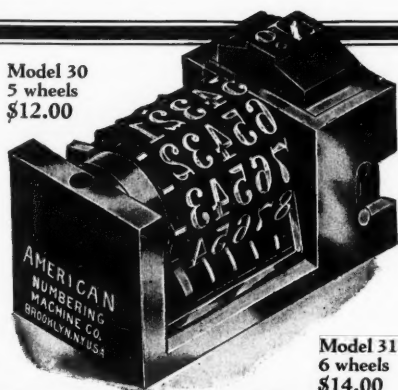
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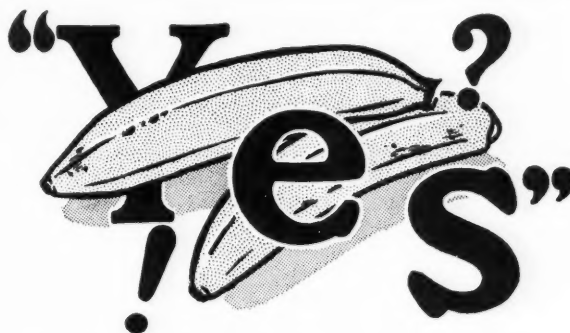
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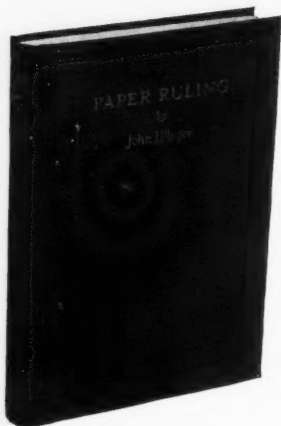
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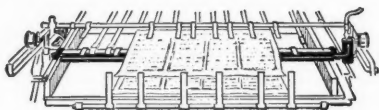
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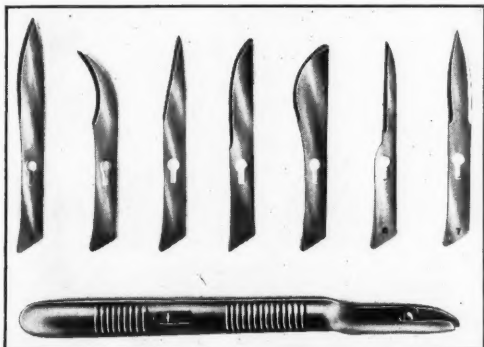
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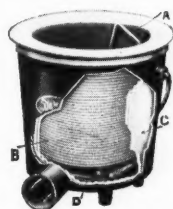
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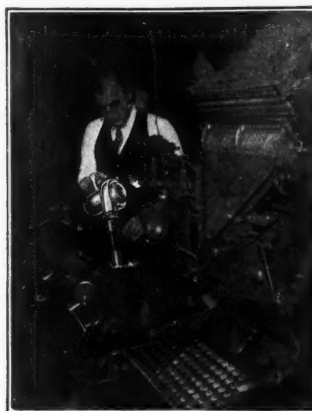
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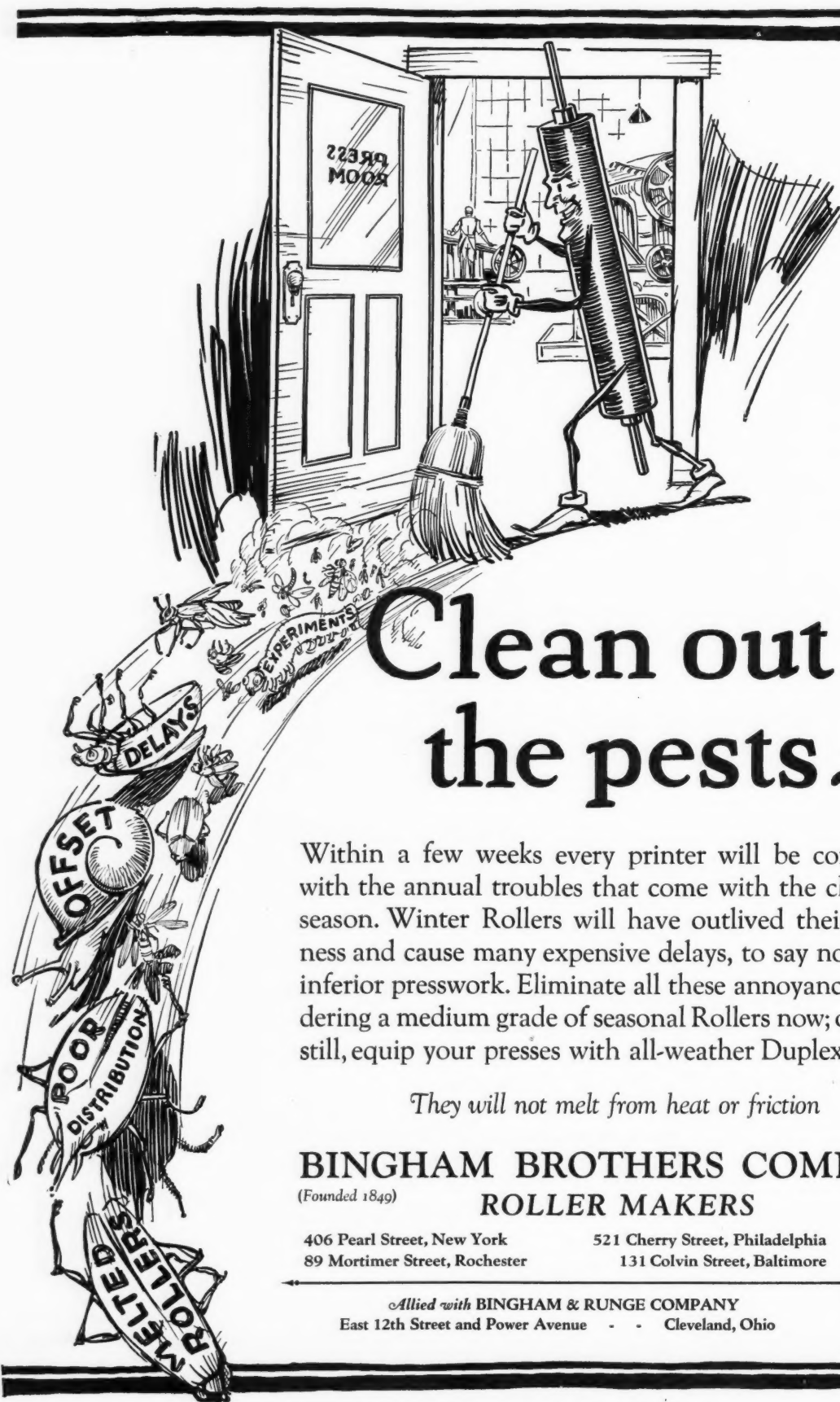
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Vol. 76, No. 6

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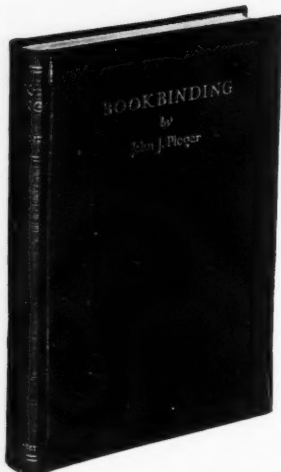
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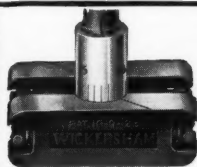
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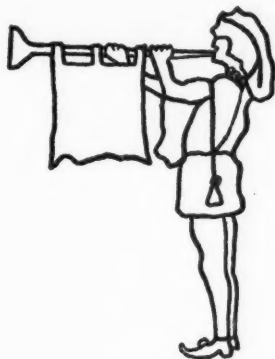
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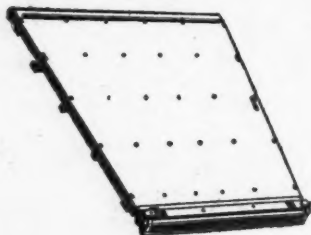
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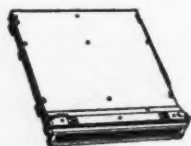
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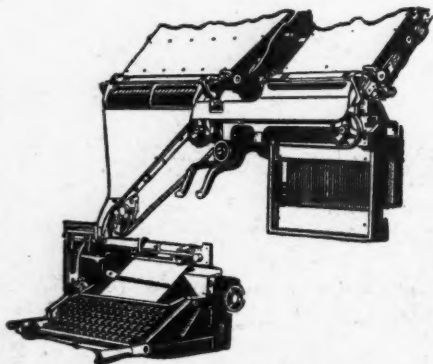
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